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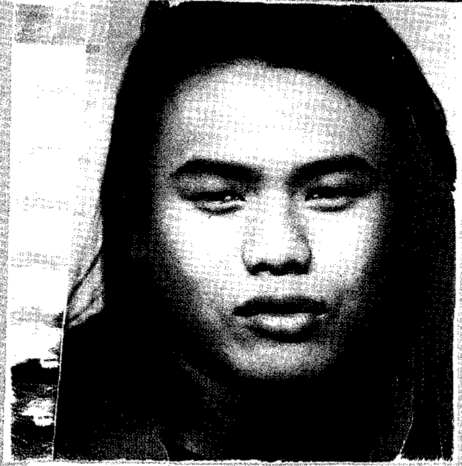

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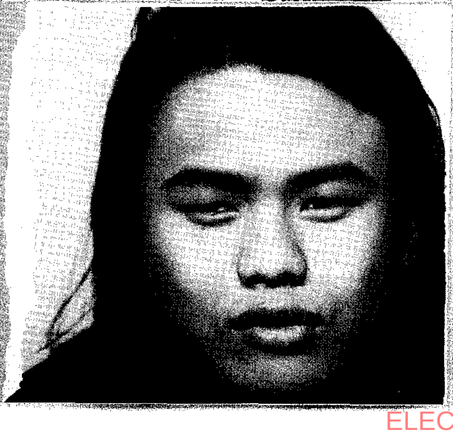

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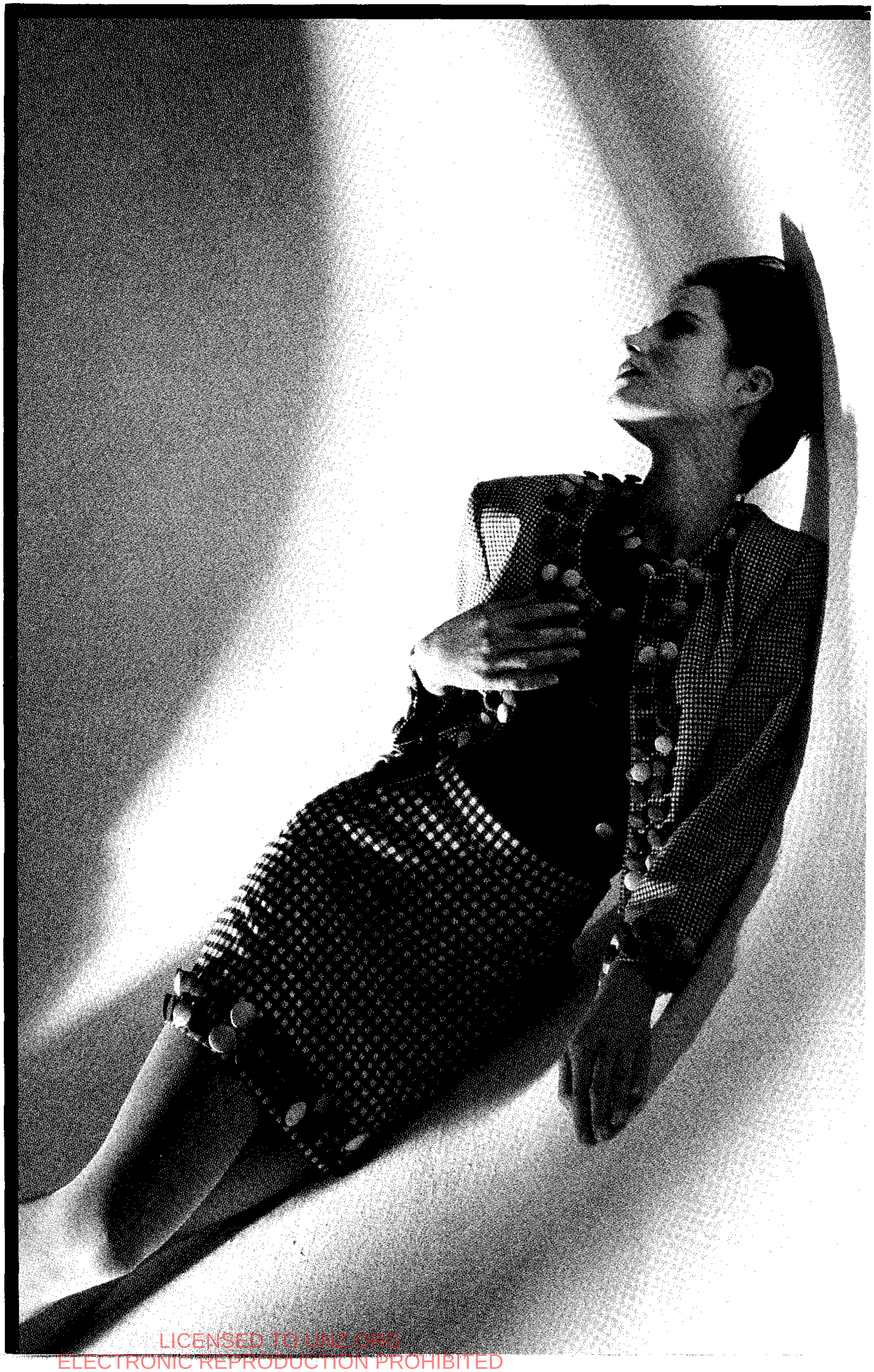

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VOL. 24, NO. 8 FEBRUARY 25, 1991

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BY JOE KLEIN

Dinkins cuts and cuts and cuts. But somehow, the city's still spending 7.2 percent more than last year. What's more, *truly* Draconian measures may finally be on the way. A bracing clue: Just last week, Moody's downgraded New York's bond rating. Here, *New York*'s political editor, Joe Klein, talks discipline—and ponders the fate of a budget in flames.

38 The Hidden Children

BY JANE MARKS

They lived—and only now tell the tale. Torn from homes and family, these children of the Holocaust hid from death. They found their way to Gentile homes, to convents and haylofts and sewers. In May, 45 years later, they come here—to face the past and find strength for the future. The "Hidden Child" conference, the first of its kind, will unite survivors and rescuers. Says Ann Shore (above, today and before the nightmare), "We need to come out of hiding and speak. . . . And if we don't tell now, then when?"

48 Spring Fashion

BY MARTHA BAKER

What's hot this spring? Well . . . what's *not*? Everything old is nigh again; everything new's just that—*everything*. But with so much in style, it's tough staying stylish. Here's how. Nineties vogue plays for time, with fifties skirts, sixties gloves. The seventies drop off patchwork and tie-dye. And for now, it's culottes and bike shorts: What's not to Lycra? That frock of ages—the black party dress—turns up (and down) with Ralph and Roehm. For men, there's baggy pants and a wide world of lapels. Reports from the warm front.

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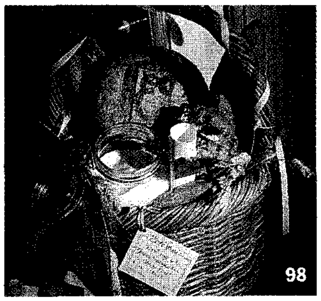

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Cover: Photograph by Chuck Baker.
Daisy-trimmed linen dress by Christian Francis Roth, $1,205 to order at Martha International; straw hat with organza "feathers," by Bernstock Spiers, $198 at Barneys New York in late March; gold-dipped earrings by Karl Lagerfeld Bijoux, $130 at Bergdorf Goodman in early March. Hair: Colleen Creighton for Pierre Michel. Makeup: Margaret Avery for Visages. Model: Kajsa.

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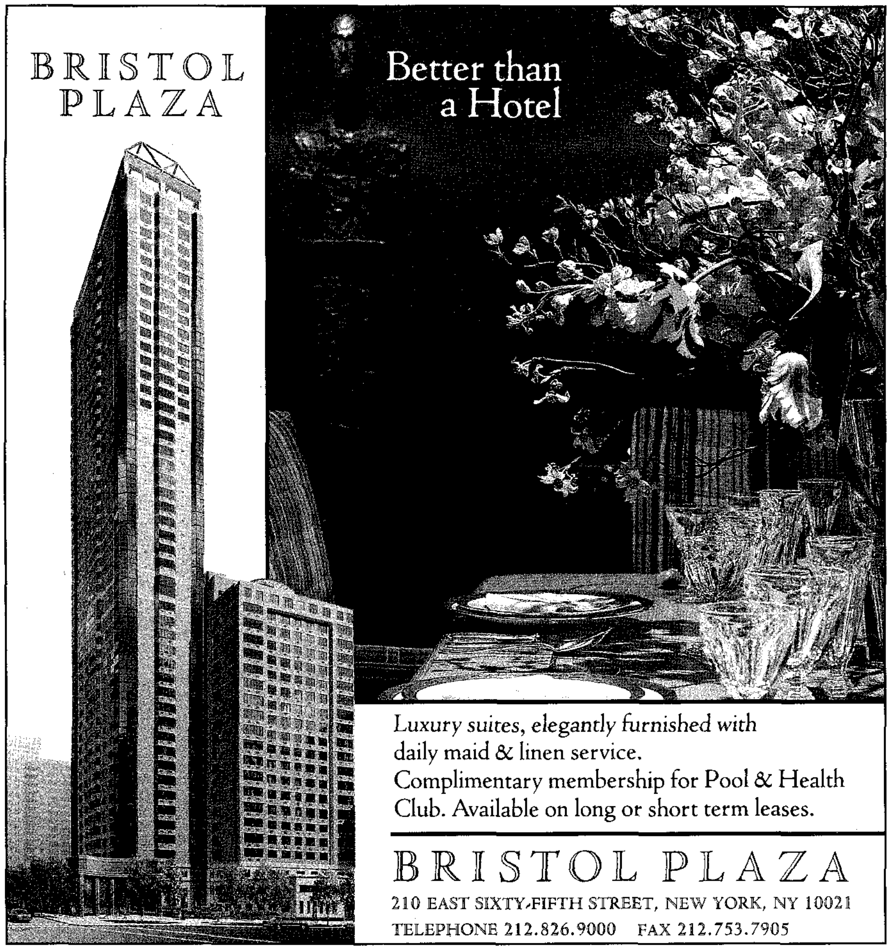

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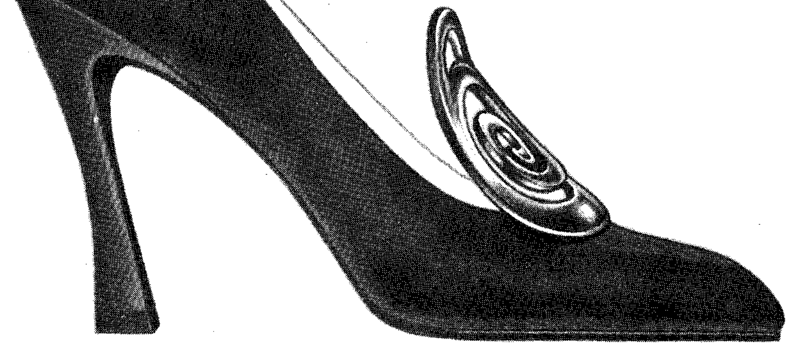

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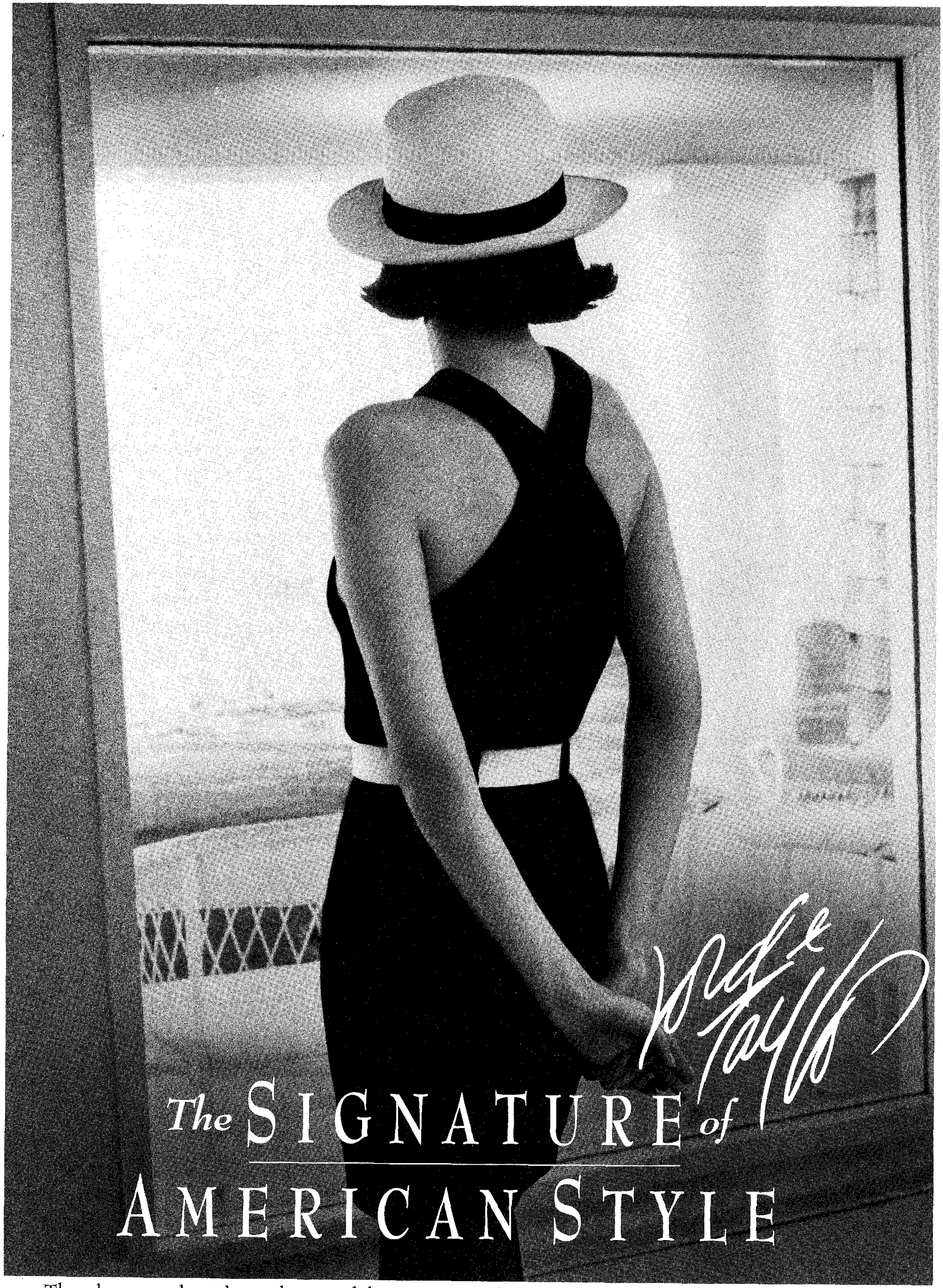
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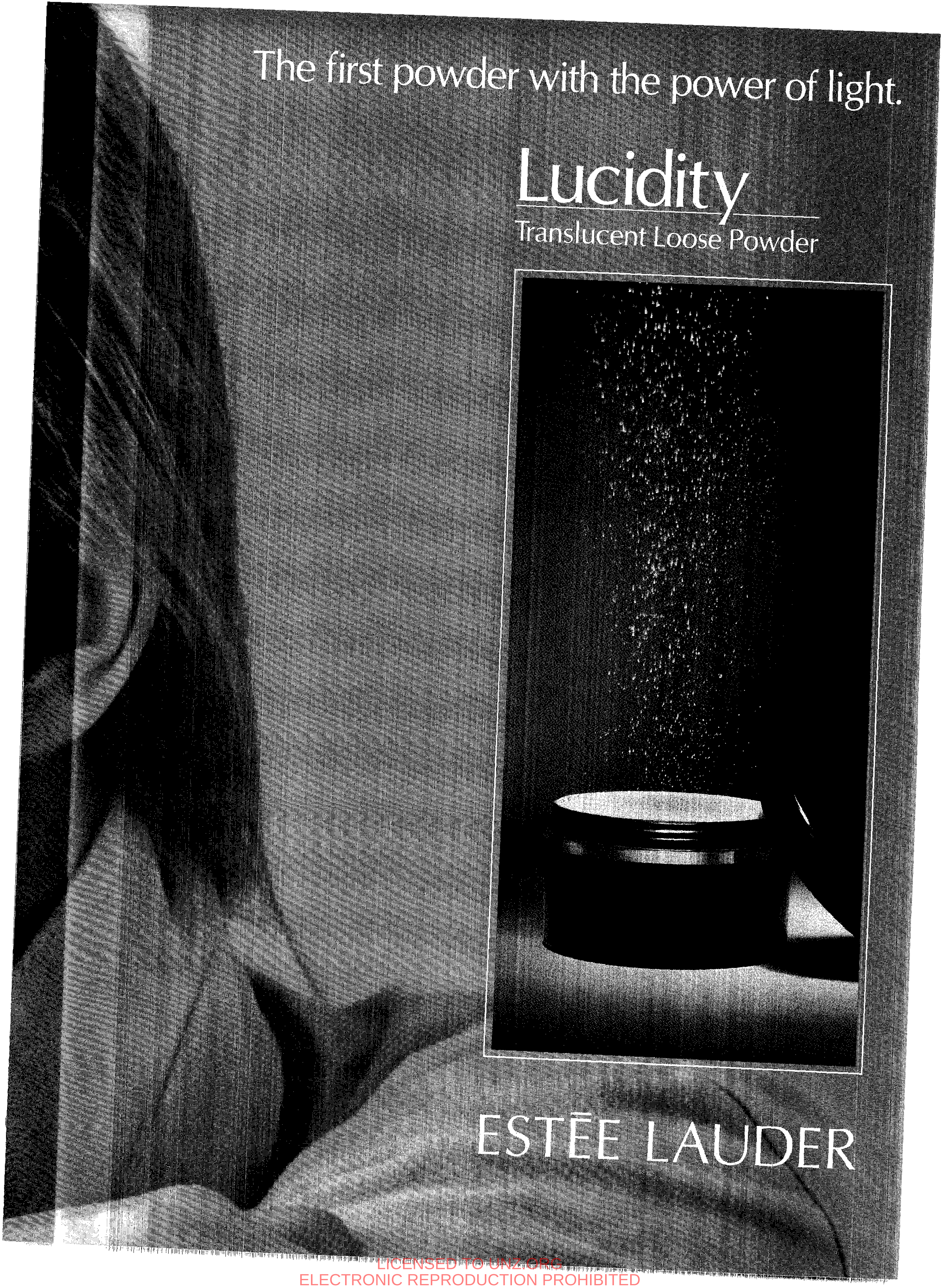

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LETTERS

Weathering Desert Storm

IT IS AS INSTINCTUAL FOR AMERICANS TO grope for the words that define our feelings as it is to rally round the flag in a time of war. For this reason, I thank John Taylor for "Moral Cleansing," his insightful and empathetic wake-up call [February 4]. Like many of my friends, I felt the need to explain the bizarre range of emotions since January 16. Taylor's article helped in the same way that one would look to a trusted member of one's own family.

Josh Garrick
Manhattan

I'M NOT SURE WHICH IS MORE HYPOCRITIcal: the "return to values" that is turning this city into a metropolis of crocodile-tear shedders or the self-loathing that has generated it. Where were all these people who are now forgoing *Spy* magazine and Turnbull and Asser shirts when Saddam Hussein was gassing his own countrymen? Lives are lost in tragic ways every day. Why this sudden piety over those who voluntarily entered the armed forces and are supposed to protect American interests, right or wrong? The new moral sobriety is nothing more than a spasm in the national psyche that causes us to act ashamed of being well-off. If holding a candlelight vigil in a townhouse is the only manifestation of our moral cleansing, it won't be long before we're back to worshiping movie stars and reading "Intelligencer." Funny how this attitude came at the end of the eighties, when most of these same careerists prospered. Now they're saying it was all some bad dream from which they've just awakened. But we're not more caring now; we're just doing what we've always done—following our leaders and wearing whatever face is ideologically correct for the times. You don't need to be Yankelovich Clancy Shulman to predict that we'll tire of this life-style too. In any case, the war in the Gulf is hardly the only event taking place on the planet worth reprioritizing our values over.

Mark Garofalo
Manhattan

IN "BAGHDAD, N.Y." [FEBRUARY 4], ERIC Pooley reports that of the 35,000 Iraqi émigrés in the area, some 25,000 are Jews who escaped "anti-Semitic hatred there since the twenties." That, however, is the last mention of this group. Instead of offering yet another platform for Arab hatred and Arab ambivalence toward America, why not have Iraqi Jews describe the bloody pogroms against them in Iraq and the hangings offered as entertainment to thousands of laughing Iraqi families? Did "Zamani" weep for them?

Phyllis I. Rosenteur
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. Please include a daytime phone number.*

Out in Left Field

THOUGH HIS LEFTIST POLITICAL IDEAS ARE anathema to me, I think Mark Green deserves praise for his campaign to prevent businesses from cheating consumers ["Green Machine," by Howard Kurtz, January 28]. He is doing a terrific job with limited resources. As for his unconcealed ambitions to replace Alfonse D'Amato in the Senate in 1992, most of us do not want an admirer of Fidel Castro representing us. Green's unabashed admiration for this vicious dictator gives us insight into his distorted political thinking. If he runs for the Senate, he will suffer a worse defeat than he did last time. Green is free to admire swaggering, satanic, Stalinist Castro, but we voters are free to trash Green at election time.

Julius Heller
Queens

MARK GREEN IS AN EXAMPLE OF AN ELITIST who yearns to be an intellectual and who masks a savage authoritarianism with his phony consumer concerns. How many crooks and cheats has Green actually prosecuted successfully? He is like Bess Myerson, staging glitzy publicity stunts for a sucker press and pretending to protect consumers in an attempt to enhance his image. Mayor Koch had Green's number. And so did the people who dealt him his last political defeat.

Woodrow Wirsig
Former president
Better Business Bureau
of Metropolitan New York
Palm City, Fla.

Nobody's Perfect

NANCY HASS'S ARTICLE PORTRAYS A LIFEstyle that is the antithesis of the responsible life we teach our children to lead ["Hooked Hasidim," January 28]. It is about a very small group of individuals who deviated from community life by becoming drug abusers. And now they complain that their society rejects them. The Orthodox/Hasidic Jew lives a highly moral life in accordance with the Torah and contributes much to the city's moral fiber—which is exactly the reason that people like the "Libovs" are rejected. In *any* ethnic group, such behavior is frowned upon. It is to the credit of Rabbi Hecht

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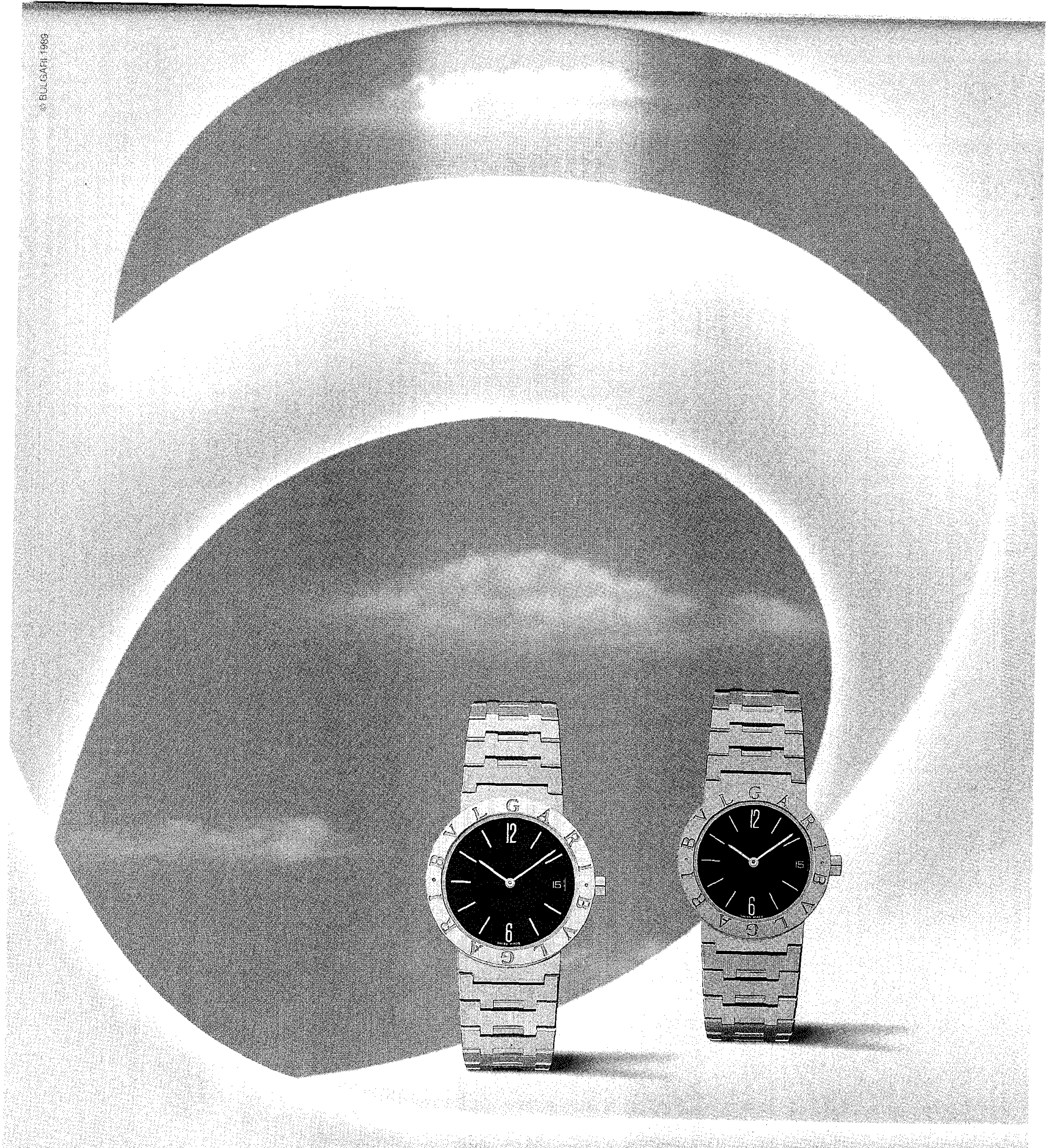
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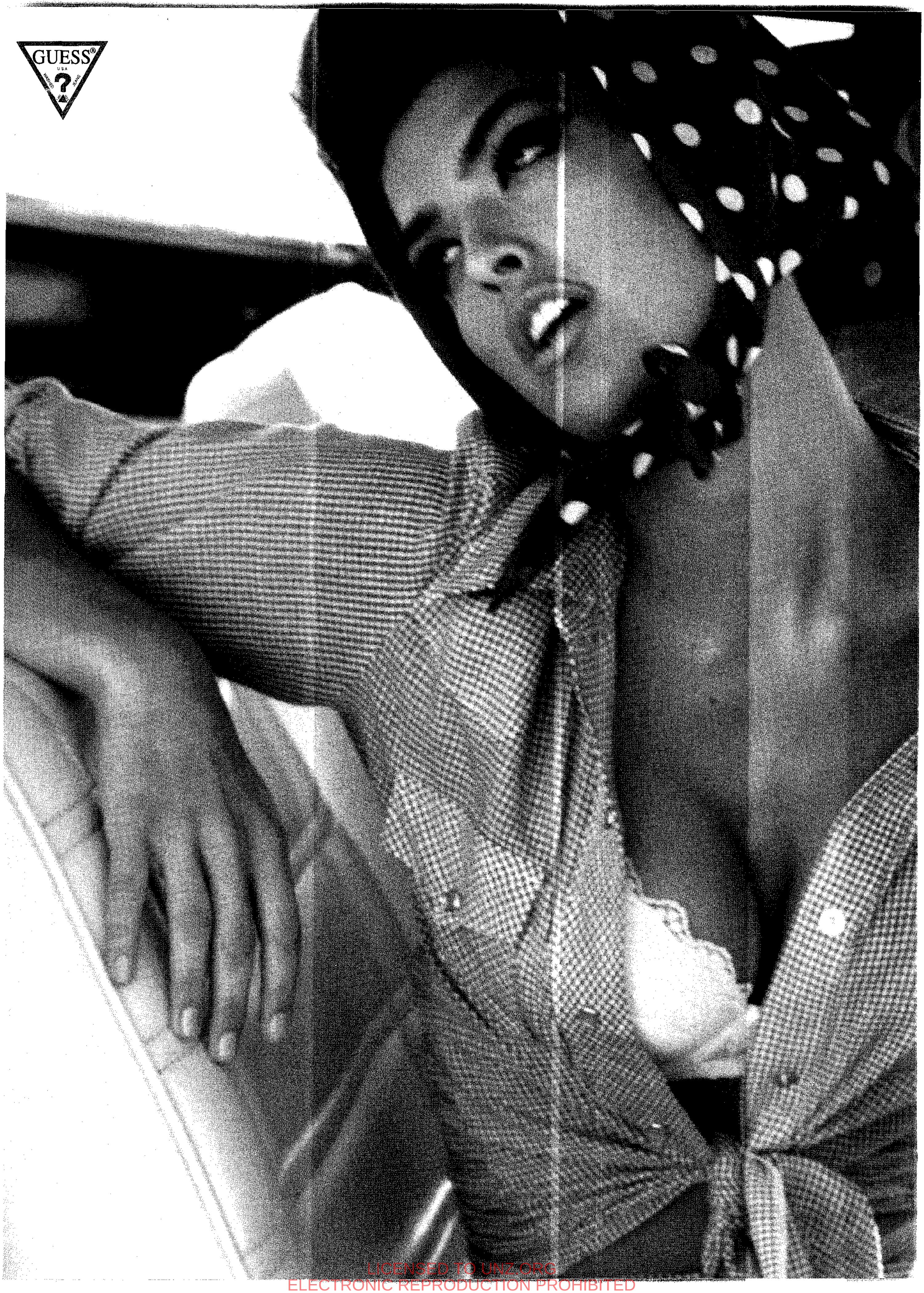
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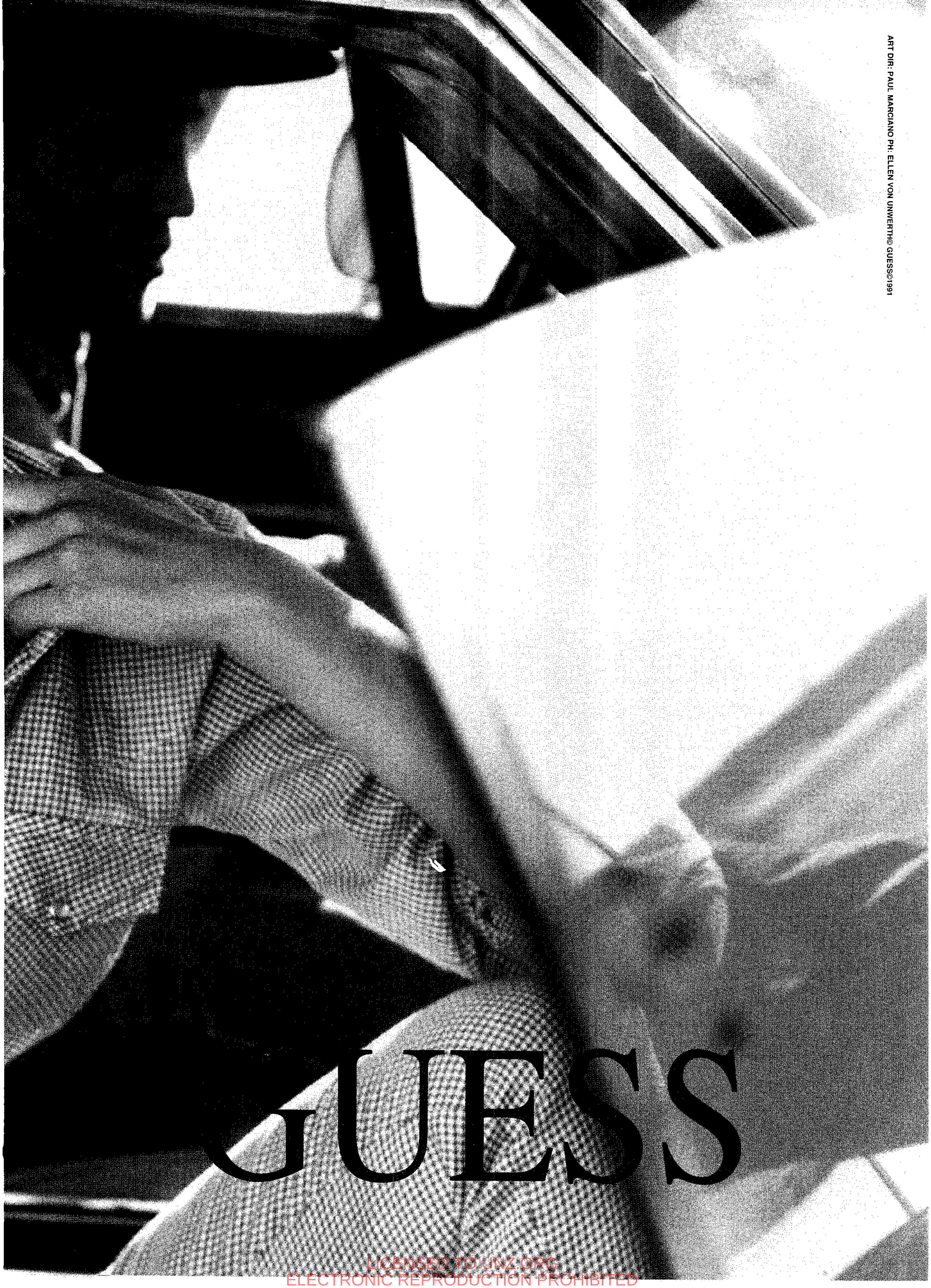

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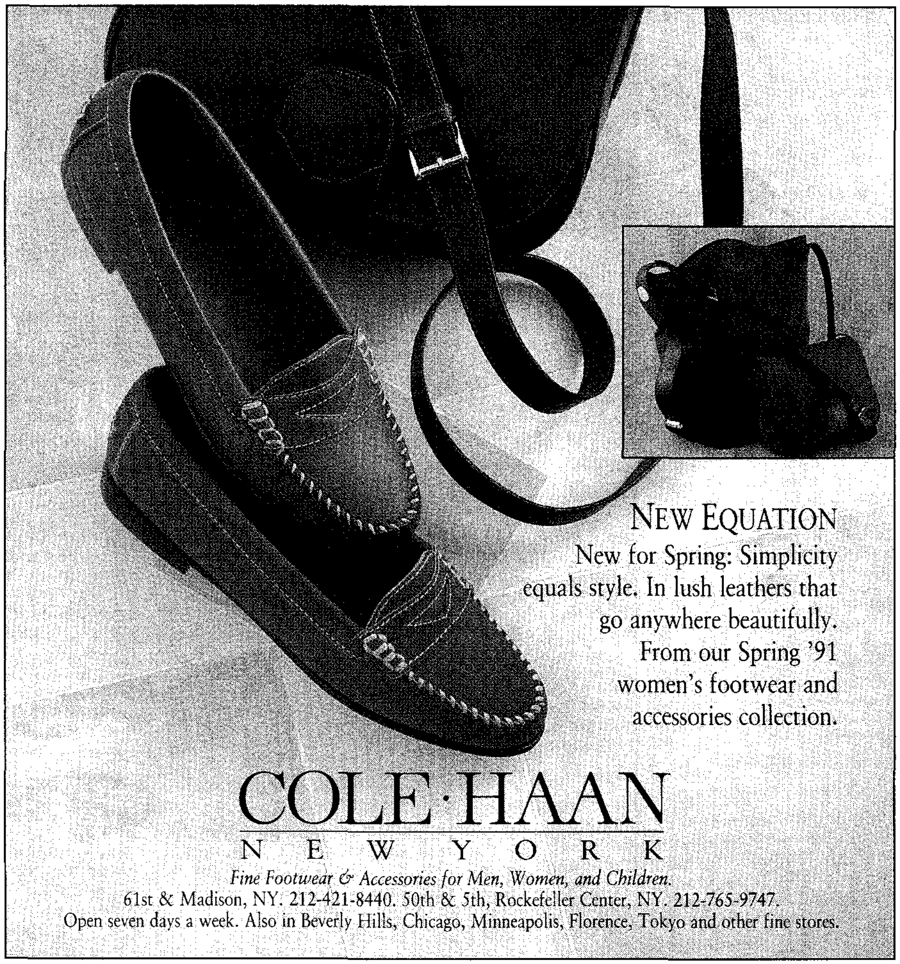

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and Rabbi Twerski that they assumed the task of helping these lost souls return to society.

Rabbi Joseph B. Spielman
Chairman of the board
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Jewish Community Council
Brooklyn

AS A *frum* CLINICAL PSYCHOLOGIST treating Orthodox and Hasidic Jews, I am painfully aware of the stream of substance abusers who furtively approach my office for help. They go through the most twisted machinations to obtain treatment. Perhaps Hass's article will eradicate some of the rabbinical denial and communal cover-up that come at the expense of these addicts and their families. At one mental-health center where I struggled to mitigate the stigma with other Orthodox clinicians, the same Hasidic secretaries who recorded substance-abuse referrals would deny they knew *any* Hasidic drug-users.

Rashi Shapiro
Brooklyn

NOW ALL YOUR READERS KNOW THE TRUTH about the Hasidim—they're human! At work, I have daily contact with Hasidim. Some smoke, are overweight, and don't take proper care of themselves—which is against the laws of the Torah. Their religion is so restrictive that they have sought other outlets to vent their frustrations.

Eve Goldberg Volkmar
Manhattan

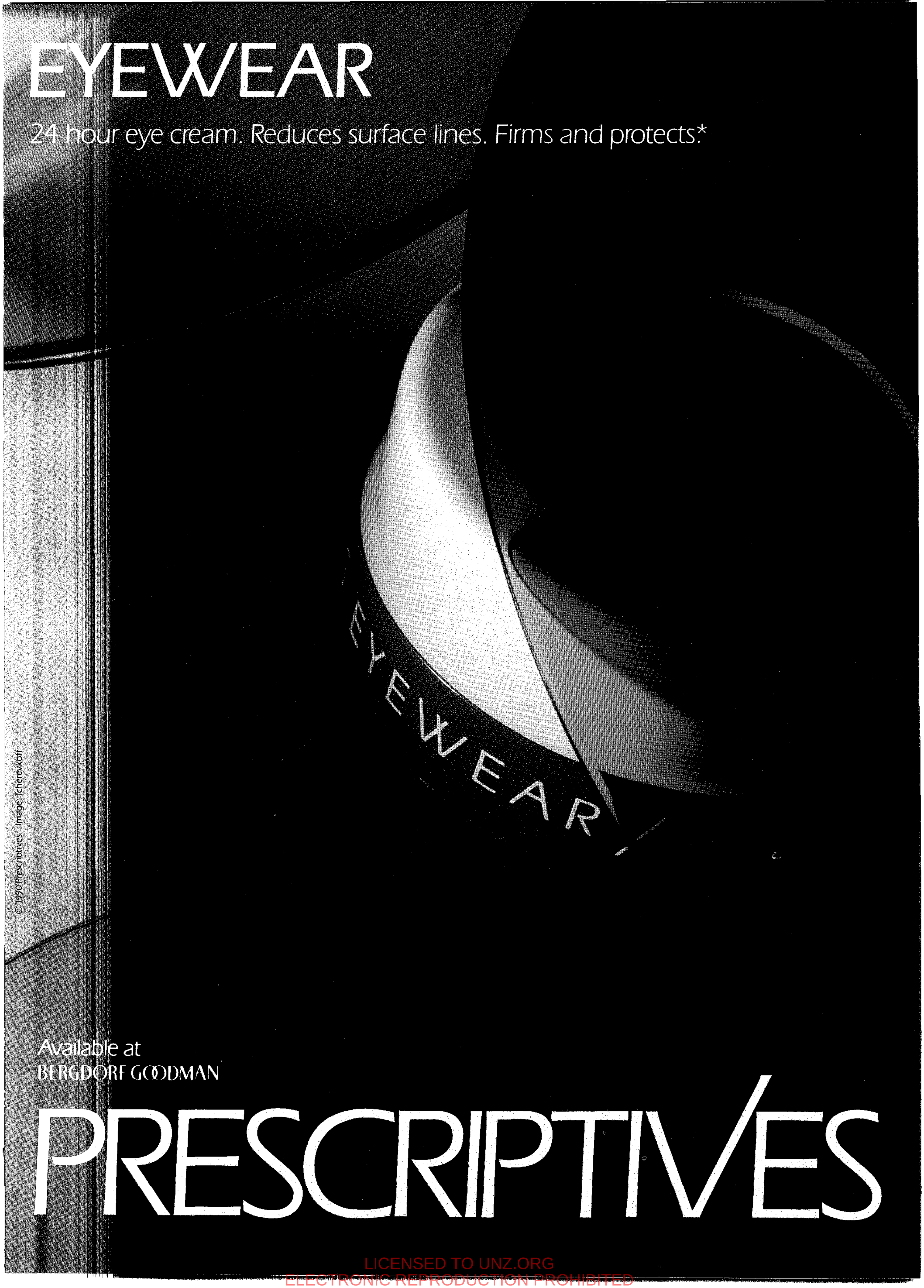
ONE SWALLOW DOES NOT A SUMMER MAKE, and the 15 percent figure quoted by one source in *New York* to describe addicted Hasidim does not make a statistic. Experts who know this community think that figure is absurd. The best estimate for all addictions combined is no higher than one to 2 percent—and some would say even that is an exaggeration.

Rabbi Pinchas Stolper
Executive vice-president
Union of Orthodox
Jewish Congregations of America
Manhattan

IN THE PAST YEAR, I HAVE BEEN ACQUAINTED with the Satmar Hasidic community in Orange County as the superintendent of schools. Though I am not an expert on Satmar culture, I do know of the community's social-service needs. Hass's piece implies that 15 percent of this group are alcoholics and drug addicts, but my everyday experience confirms that this figure is ridiculous.

Steven Benardo
Kiryas Joel Village
Union Free School District
Monroe, N.Y.

Editor's note: Nancy Hass's article plainly said that addiction is very limited among Hasidim. ■



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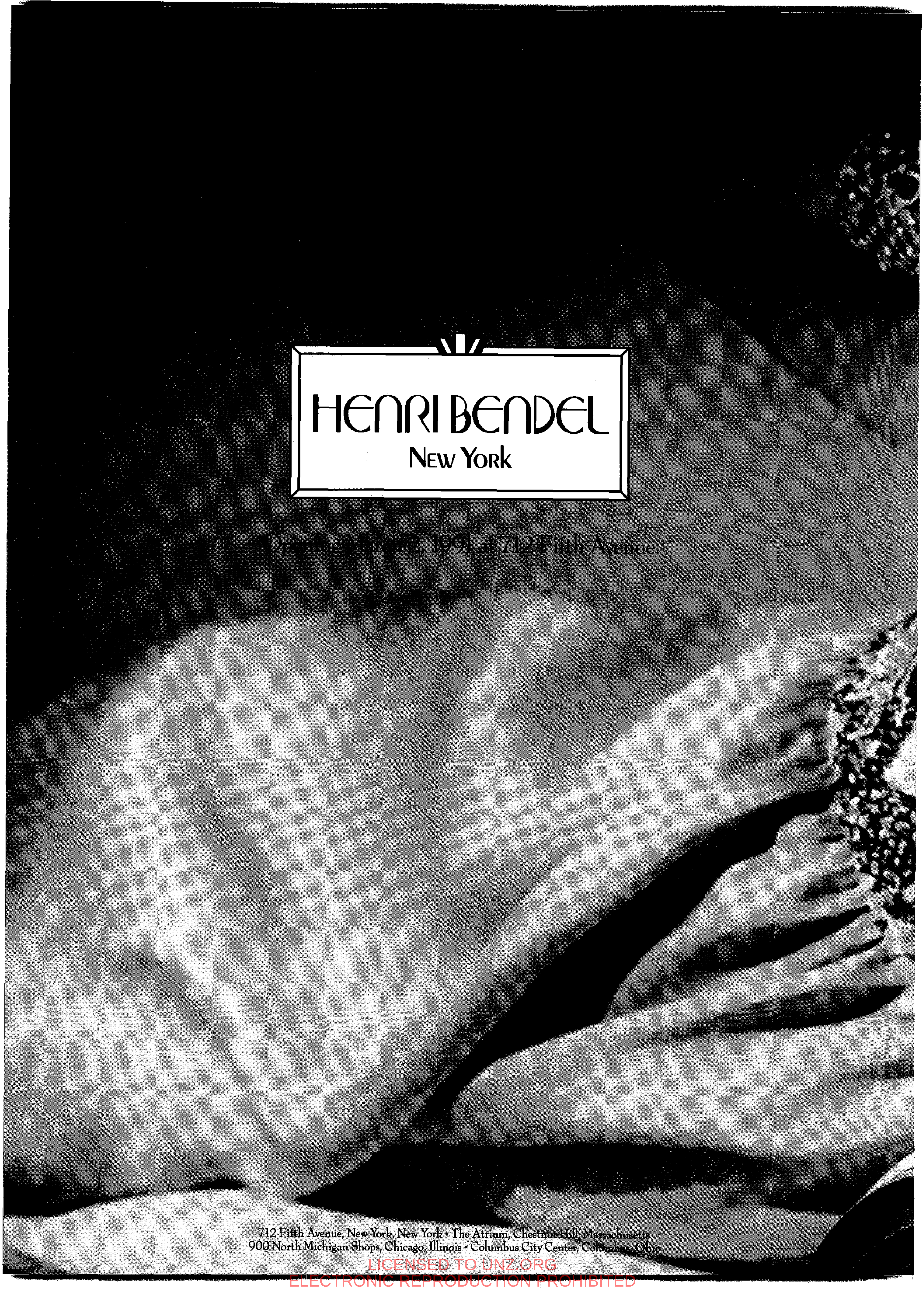
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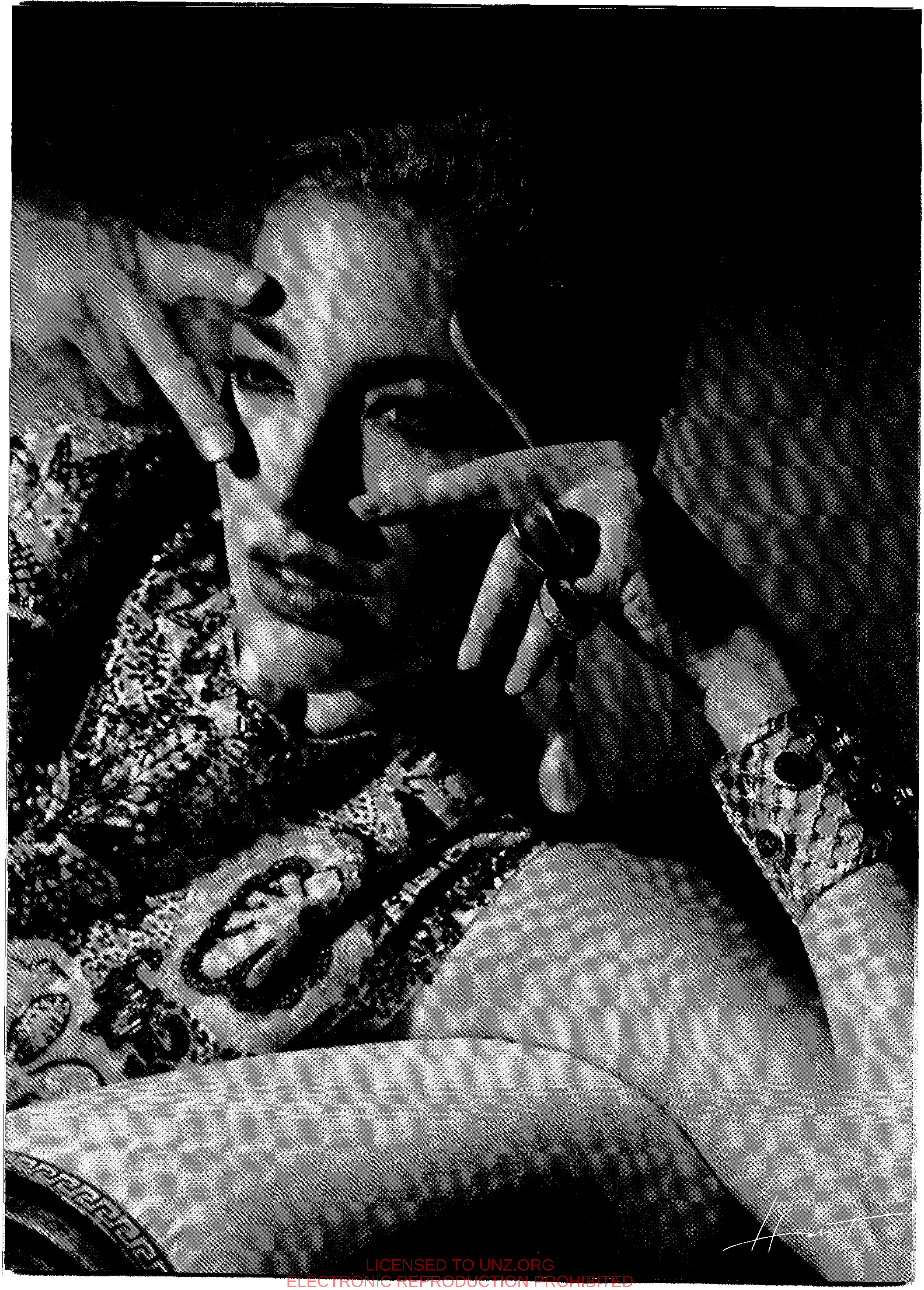
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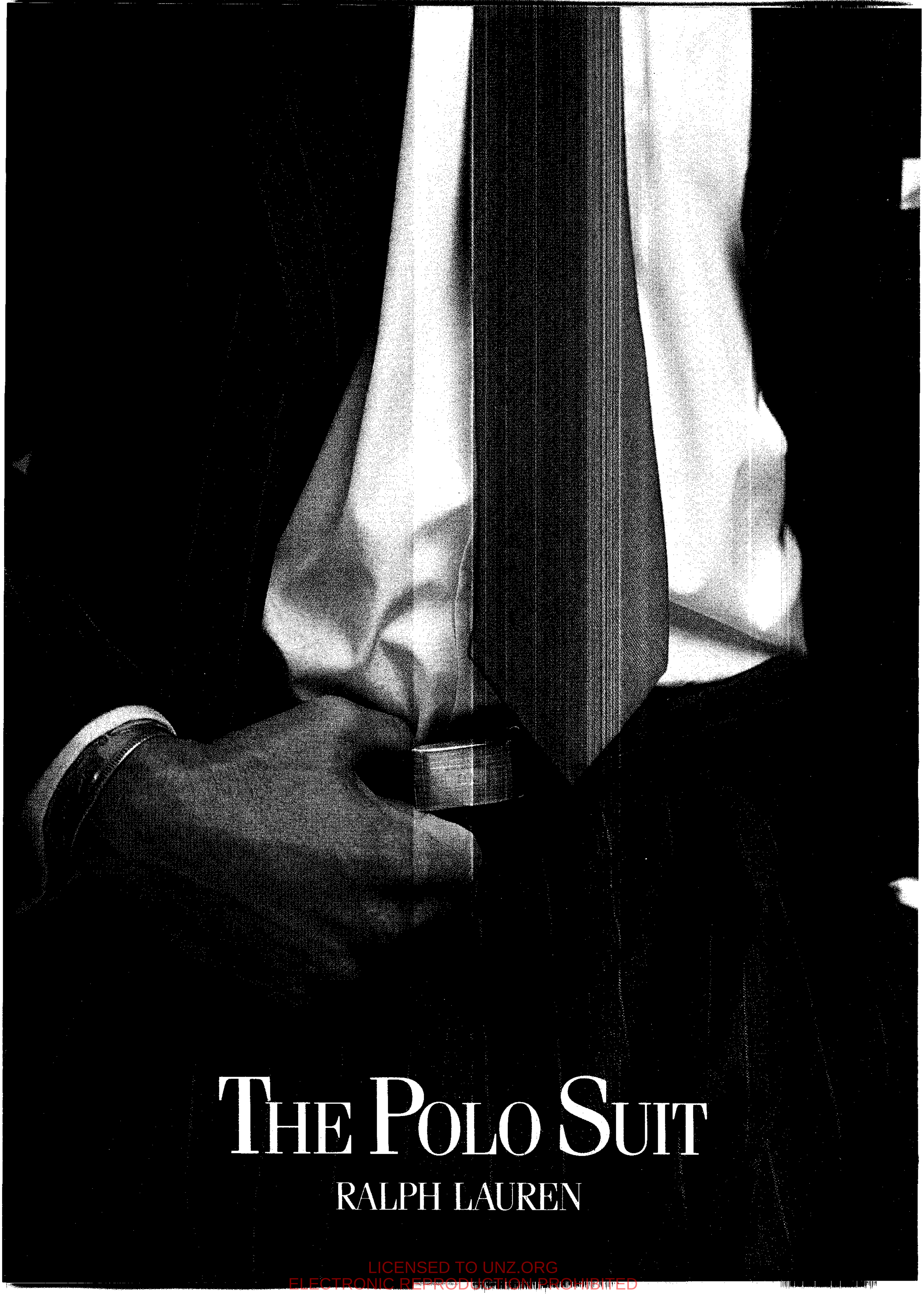
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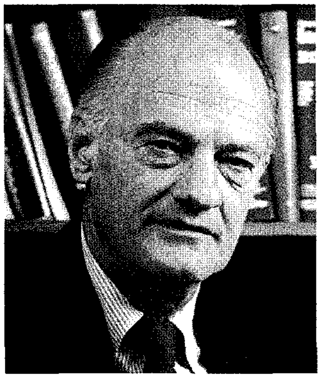
BY JEANNETTE WALLS

THREE MEN AND THEIR BABY...BITTER MEDICINE...GONE BUT NOT FORGOTTEN...PIX FIX

JERRY NACHMAN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THE LATE EUBIE BLAKE

POST NACHMAN: TRIO TO PICK UP TAB?

Jerry Nachman's days as editor of the New York *Post* may be numbered. The paper's owner, Peter Kalikow, who named Nachman to succeed editor Jane Amsterdam in 1989, is thinking of replacing him, according to several sources.

"The *Post* is in good shape financially because we're getting a lot of the *Daily News*'s advertising," says one insider. "Nachman is brilliant, but he isn't here much. He often comes in late—if at all."

Kalikow probably won't fire Nachman, sources say, but may ask him to stay as a consultant or columnist. Nachman was news director at WNBC-TV in the mid-eighties, and some believe he wants to return to TV. In one scenario, Kalikow would replace Nachman with a troika: Lou Colasuonno, currently managing editor; John Cotter, metropolitan editor; and possibly Eric Breindel, editorial-page editor. A *Post* spokesman "doesn't comment on personnel matters."

Nachman, Cotter, and Colasuonno didn't return calls. Breindel says, "There haven't been any discussions along those lines that I've taken part in."

ASSOCIATE EDITOR:
DEGEN PENER

BUSH'S DOCTOR DIAGNOSES N.Y.

George Bush's doctor says New York State's sickly condition is the responsibility of one man. In a speech to staffers at St. Luke's–Roosevelt Hospital two weeks ago, Dr. Burton Lee, the White House physician, "blamed the state of New York's health on [health commissioner] David Axelrod," says an audience member.

Dr. Lee confirms that he criticized Dr. Axelrod. "The financial problems of the voluntary-hospital system in New York State are directly attributable to [state] policies," he says. According to Lee, Axelrod's medical policies are pushing many hospitals toward bankruptcy. "He appears to be trying to break them, not help them," says Lee. "[The hospitals] are picking up an enormous share of the uninsured. The number of friends that Axelrod has in the medical community in New York State is extremely few."

Axelrod's spokesman says, "That's a rather curious attitude coming from someone working for a president who has just submitted a [budget] that would chop $150 million a year from city hospitals."

EUBIE BLAKE: DEAD MEN DON'T WEAR TUXES

The Sony Corporation recently asked ragtime pianist Eubie Blake to accept an award—despite the fact that he's been dead for eight years.

In a fawning letter sent to Blake's executor, Elliot Hoffman, Sony asked if the performer would appear at the company's Innovators Award Program this April in New York, where executives would present him with the "first Legendary Innovator Award." Sony, according to the two-page invitation, felt that the late musician's "singular talents and unique achievements will make his participation . . . a tremendously uplifting experience." Blake would be "introduced to industry people who can be instrumental in furthering [his career]."

Hoffman wrote back, "He will not be able to join [you]. . . . Instead he would want you to know that he is performing with Louis Armstrong . . . Jimi Hendrix and Johann Sebastian Bach."

The president of the Mingo Group, one of Sony's advertising firms, says the award was intended to be given posthumously and that the letter was "an honest mistake. It was clearly a poor choice of words."

ALLURE EDITOR IS CAREFULLY CASUAL

At the new *Allure* magazine, a lot of work goes into taking a casual photo—at least when the subject is the editor.

Linda Wells, whose beauty magazine hits newsstands this month, hired four photographers before she found one who could take a picture of her that she liked. She eventually selected the black-and-white shot that appears in the magazine. "I wasn't trying to be Cindy Crawford," says Wells. "I wanted it to be a casual, nonevent picture. One set [of pictures] seemed phony-looking. One looked like those pictures of bank presidents with their arms crossed. Finally, we called in a paparazzi-type photographer, and he took it while I was talking to editors."

HENRY STERN'S GOTTA HAVE PARKING

Henry Stern may no longer be parks commissioner, but he's

Photographs: left to right, Robin Holland; Franz Walderdorff; Lynn Goldsmith/LGI.

TICKET TO RIDE...CO-ANCHOR AWAY?...*METROPOLITAN HOME* WORKS...FORD GETS RACIER

keeping one of the perks. Some insiders have been chuckling about how Stern, who was replaced as commissioner last year by Betsy Gotbaum, continues to use his official Parks Department sticker to park in front of City Hall. "He just can't give it up," says one, who was surprised when he first saw Stern's 1966 blue-gray Valiant at the steps of the municipal building. "Parks is family," says Stern. "We bond for life. It's something I gave [former parks commissioner] Gordon [Davis] and [the new regime] gave me. But I never park in front of City Hall. I stay away from the big guys."

WNBC: 30 MINUTES OF SOLITUDE?

Chuck Scarborough may go solo. The newsman's co-anchor, Pat Harper, has said she will probably leave WNBC-TV soon, and management is considering not replacing her, sources say. "They've talked to a number of possible replacements and aren't completely satisfied," says one insider. "Since they cut back news from an hour to 30 minutes, they figure Scarborough can handle it. But some are cool on the idea because he would be up against Jim Jensen and Michele Marsh at Channel 2 [WCBS] and Bill Beutel at Channel 7 [WABC]."

A spokeswoman for WNBC says, "Chuck Scarborough is an incredibly strong anchor, but Pat Harper is *definitely* being replaced."

HARING TABLES SET TO AID AIDS

The last artworks Keith Haring created before he died of AIDS a year ago will be sold next month to help others who have the disease.

Part of a nine-piece bronze furniture set, the items—a writing table, a three-panel screen, and a coffee table—will be on sale for $180,000 each at *Metropolitan Home* magazine's second annual showhouse. The magazine's first showhouse raised $800,000 for DIFFA, the Design Industries Foundation for AIDS.

"The whole project came out of when I was decorating his house in December 1989," says art dealer Sam Havadtoy, the companion of Yoko Ono and the donor of the works. "I collaborated with him. It was the last thing he worked on."

FACTS ON FILE FROM ALL OVER

THE BOOK OF PAUL: Singer-songwriter Paul Simon is trying his hand at children's stories. The winner of eight Grammys, Simon is penning a book for Doubleday named *At the Zoo,* based on his song of the same name. The book will be illustrated by French artist Valérie Michaut and will be released in October. Royalties go to the singer's Children's Health Fund.

TO THE MAX: The Soviet Union's most prestigious museum is presenting a Peter Max retrospective. The artist, who has an exhibit opening this week at SoHo's Access Gallery, will hold a one-man show of almost 450 works at Leningrad's Hermitage museum this May, then move it to Moscow's Academy of Arts. "I invited Gorbachev to my Access show in 1989," says Max. "His people came, took back some photographs, and that led to the tour."

A NEW IMAGE: Apriori is going for the big picture. To launch its fall line, Apriori will project 200-foot-high images of its clothes on 1 Times Square, the Coliseum at Columbus Circle, the former Bonwit Teller on 57th Street, and other buildings around town on the evenings of February 25, 26, and 27. Peter Laniak, the head of the company, says he chose the format because he wants to "have people talking."

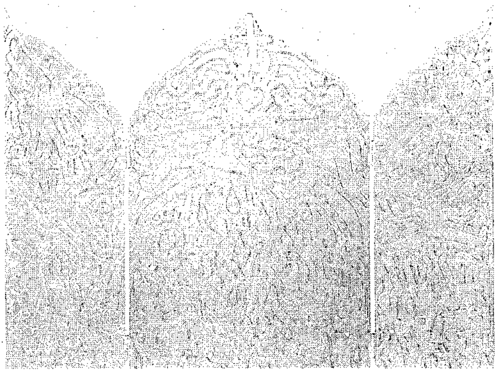
***VANITY* PARE:** The party's over at *Vanity Fair.* After the March issue, Tina Brown will scrap the magazine's "Vanities" photo section, which chronicles the powerful at play. "It seemed the right moment to make a bonfire of the 'Vanities,' " says Brown. "The best party is a canceled party. That's my motto for the nineties."

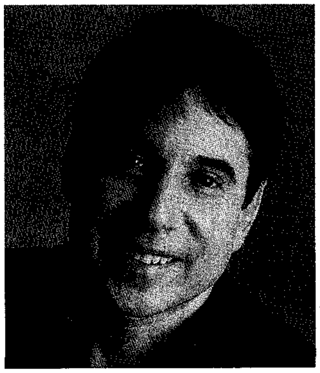
FORD'S MODELS GO INTO OVERDRIVE

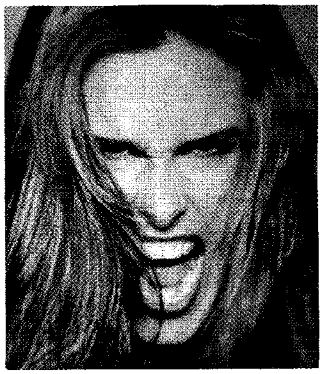
Is Eileen Ford adding some sass to the class of the Ford modeling agency? Ford Models, Inc., which often puts up new models in Eileen Ford's East Side townhouse and requires them to observe a curfew and other strict rules, is about to release a new "book," which is shocking some people in the fashion world.

Photographed by Giovanni Gastel, some models are shown half-clothed, crouching on a floor, or with a clenched fist slugging the camera. Model Francesca Bonicoli is pictured bare-breasted. "They're clearly aiming to go after Elite," says one observer, referring to Ford's upstart competitor, run by John Casablancas.

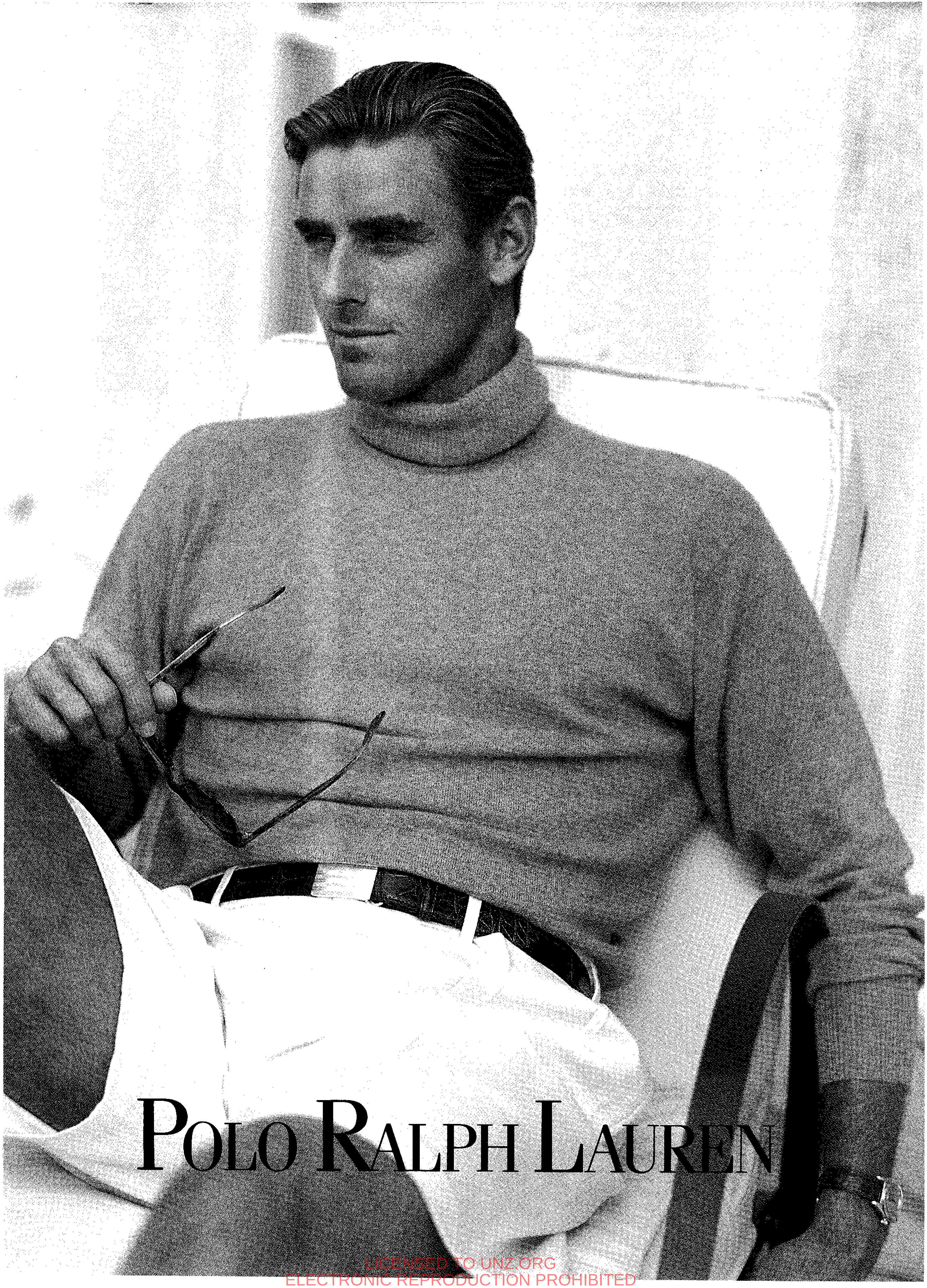
"We're not going after anyone," says a Ford spokesman. "We're just reflecting beauty as through the eyes of Mrs. Ford and Mr. Gastel. . . . Ford models have always been perceived as all-American—but 'American' is no longer blonde and blue-eyed. America is a melting pot, and these photos also represent a new sexual aggressiveness."


THE KEITH HARING SCREEN


PAUL SIMON


FORD MODEL KIRSTEN ALLEN

Photographs: left to right, Isaiah Wyner/Outline; Giovanni Gastel/Ford Models.


POLO RALPH LAUREN

The Bottom Line/Christopher Byron

THE OMEN

READING THE MARKET RALLY

THE ECONOMY MAY BE A MESS, CORPORATE earnings plainly stink, and folks can't seem to agree whether or not the recession is coming to an end. But why pick nits when there's so much money to be made? In the past four weeks, the 30 stocks of the Dow Industrials have managed one of the steepest, quickest run-ups on record—a 20 percent rise that has recaptured all the ground lost since the Iraqi invasion of Kuwait last August.

By last week, there was scarcely a bear in sight. "It's a bull!" cried market guru Martin Zweig, freshly converted from his belief that any run-up in prices would probably turn out to be a bear-market rally. The performances of some of the biggest and normally slowest-moving stocks on the street support him.

These are the sort of stocks favored by big institutional money managers, such as the folks who run insurance-company and mutual-fund portfolios, and they've been buying them in what brokers are calling a feeding frenzy. Since the end of January, IBM has jumped 8 percent; AT&T has climbed 9 percent; United Technologies has moved up 10 percent; and American Express, which had been trading at its lowest level in three years, has leapt by an astonishing 30 percent in value.

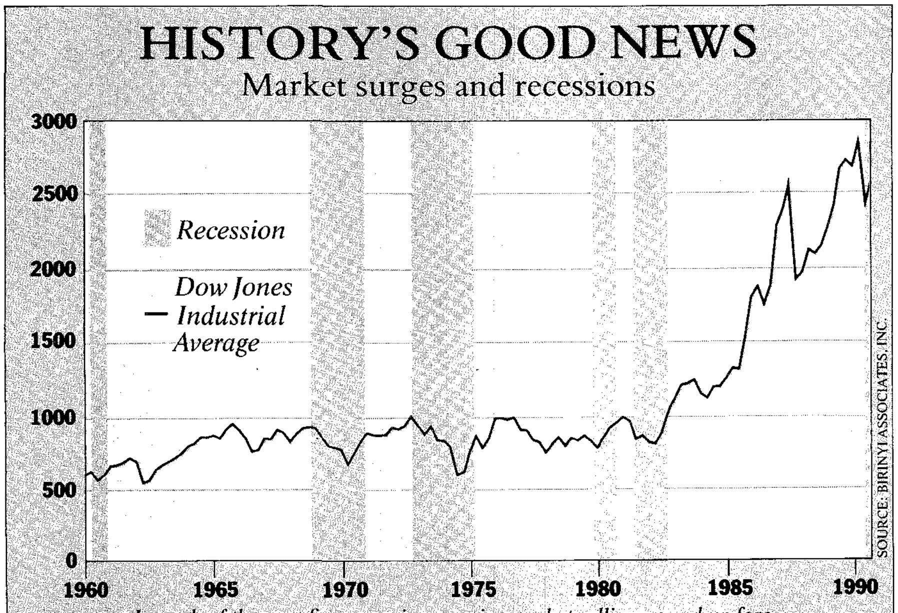
"When something of this magnitude gets going, it tends to have staying power," says Wall Street economist Laszlo Birinyi. "I wouldn't advise getting in its way."

The bulls may be right, at least in the short term. Yet over the longer haul—which on Wall Street these days tends to be any time frame greater than about 90 days—it seems fair to wonder how much staying power the rally has. To recall Tallulah Bankhead's famous barb upon leaving a Broadway play in 1922, there may be less to this than meets the eye.

Many on Wall Street see the current round of rising prices as ushering in a replay of the eighties bull market, which itself began with an explosive price surge in the middle of a recession (in 1982). But a minority of pros are beginning to warn that folks are misreading the run-up's real message.

These analysts argue that the optimists are viewing the current situation as a prediction: The recession is not only just about over, but the expansion to follow will be long, strong, and uninterrupted. Instead, the minority maintains that the recent surge is actually a correction of the panicky sell-off that cut the Dow by 550 points as tensions boiled over in the Gulf last summer.

In the view of Richard Berner, director of research for Salomon Brothers, Wall Street could thus be setting itself up for a big disappointment. He expects the market to settle down soon to a "trading range" of between 2,500 and 3,000. Salomon's latest official forecast on the matter, published last week, predicts a weakening in stock prices once peace is achieved in the Persian Gulf and investors begin to focus again on the problems confronting the economy at home.



HISTORY'S GOOD NEWS

Market surges and recessions

SOURCE: BIRINYI ASSOCIATES, INC.

In each of the past five recessions, major market rallies wound up foreshadowing the end of the economic contraction by six to nine months.

Peter Grandich, chief market strategist for Affiliated Financial Management, a New Jersey outfit, has one of the grimmest analyses. "It's the worst bear trap since 1974," he says, referring to the short-lived recessionary rally that lifted the Dow by 13 percent in early 1974, only to peter out as the recession of that time continued to deepen. "The market has totally forgotten about the fundamental condition of the economy and become like the commodities game, with everyone trading on the trends created by everyone else. In my opinion, we're looking at an exhaustion rally, and if there's no fundamentally bullish news coming on the economy real soon, we could very well see another 1987-style collapse."

That warning may be a bit extreme, but if Wall Street is indeed misreading its own behavior, it's easy to see why. In almost all past recessions, investors began rushing into the market at the first sign of recovery, hoping to buy stocks while they were still cheap. As the chart on this page shows, in each of the past five recessions, major stock-market rallies thus wound up foreshadowing the end of economic contractions by anywhere from six to nine months—an important reason that the Commerce Department treats monthly changes in stock prices as a "leading indicator" of future economic activity.

Overall, then, history suggests that this rally is signaling the recession's approaching end. That analysis coincides with the consensus forecast among economists, who continue to hold that the recession will be short and mild by historical standards. Last week, the president's chief economic adviser, Michael Boskin, endorsed that view, predicting a return to growth by mid-year.

Even if the recession does prove modest, however, there is no reason to believe the recovery to follow will be anywhere near as long or strong as the eight-year expansion that followed the 1982 recession. A year after the recession ended, the economy was growing at a 5 percent clip. But the administration's fiscal 1992 budget anticipates growth of no more than about 3.1 percent a year into recovery—a level that many economists say is itself too high.

Economist Giulio Martini of Sanford C. Bernstein & Company, the Wall Street investment firm, points out the substan-

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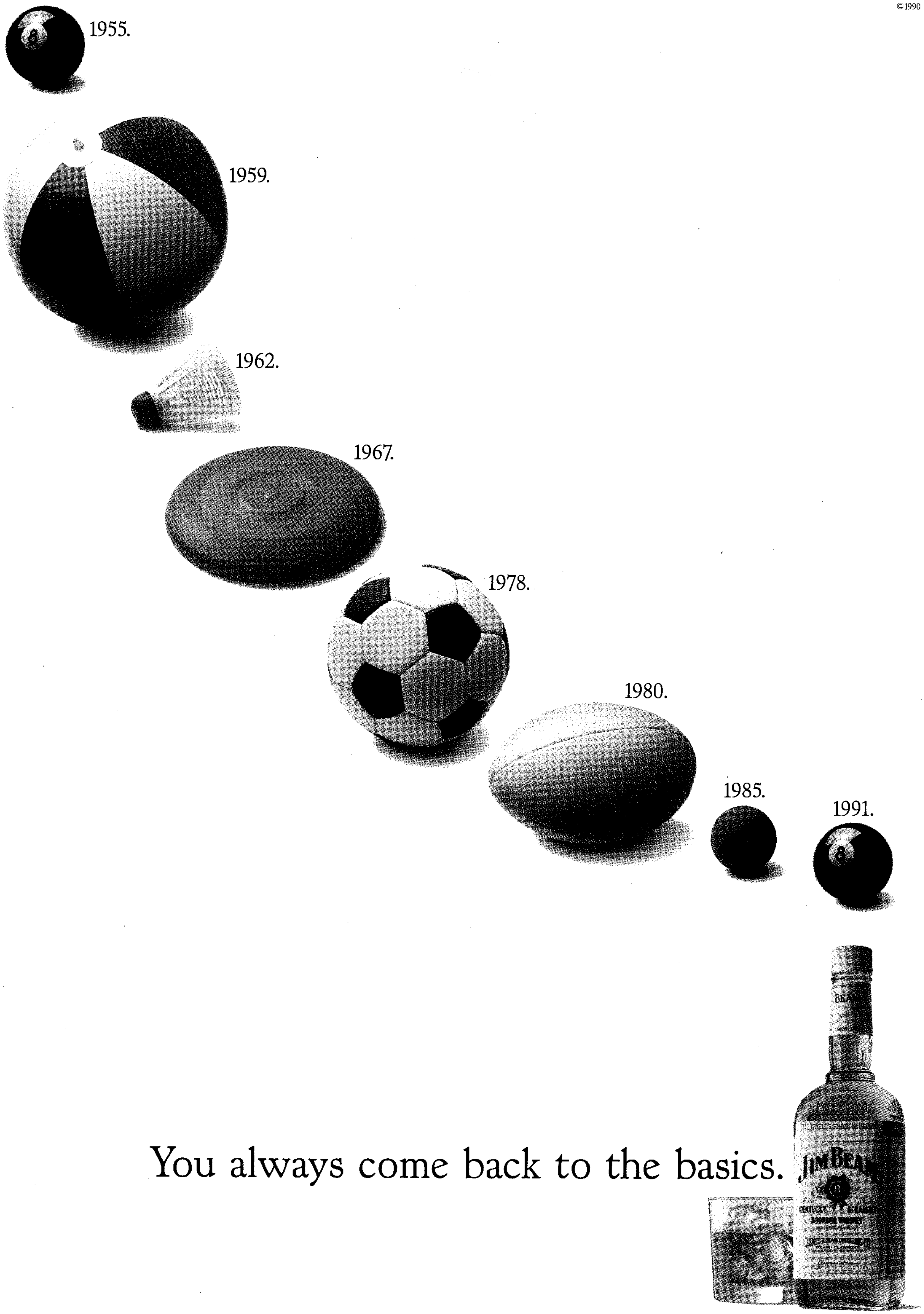
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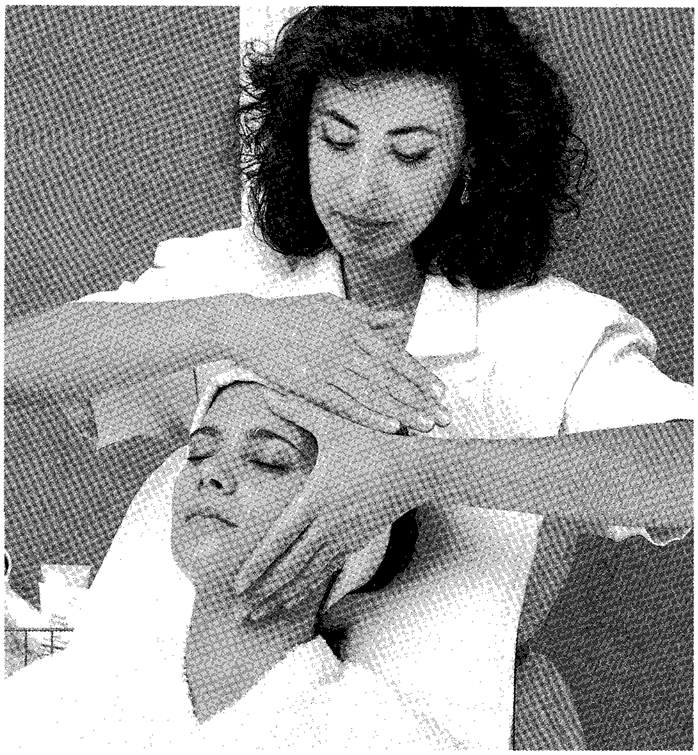

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tial differences between the 1982 and 1990 recessions. "In the summer of 1982, when the stock market took off, the nation had some of the highest interest rates in memory," says Martini. "Meanwhile, unemployment was close to 10.5 percent, with nearly a third of the country's manufacturing capacity sitting idle. The economy was so slack—and interest rates had so far to fall—that when you looked into the future there was nothing to derail the expansion for as far as anyone could see."

This time around, a great deal more of the economy's resources are already being utilized. Less than a fifth of the country's manufacturing capacity sits idle, interest rates are in the single digits, and unemployment stands at little more than half the levels of the last recession. In short, there's just not that much room to expand before declining interest rates—which the Fed began forcing down actively before Christmas—stop producing growth and simply generate inflation.

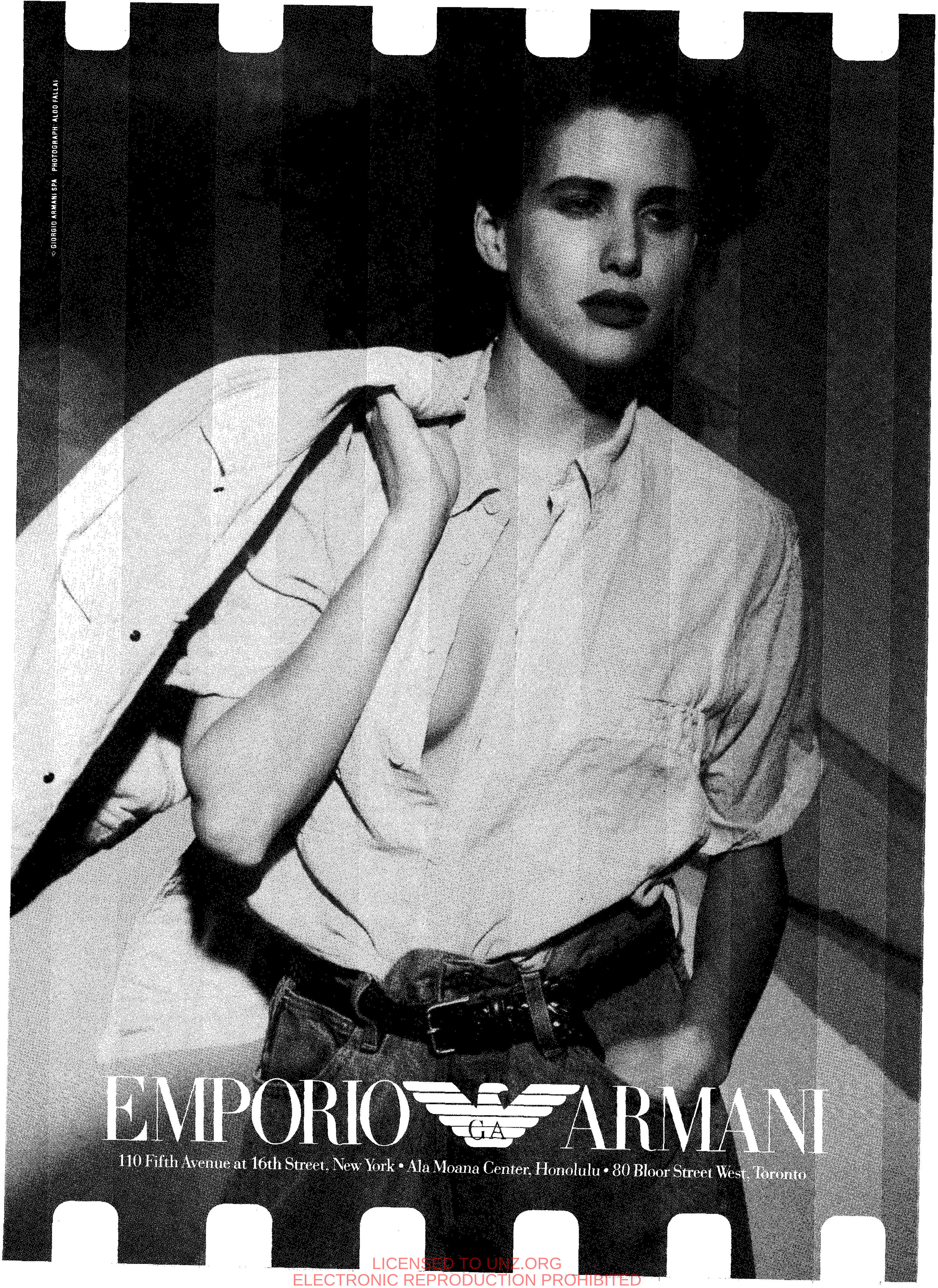
There's even the question of whether lower interest rates will generate much growth at all. The economy remains so highly leveraged from the debt binge of the eighties, with the banks so weakened, that lending and borrowing have been drying up, putting a squeeze on spending—a condition that has begun to alarm even the Fed.

Normally, declining inventories are viewed as a signal of a rebound in spending. And inventories—already lean—have lately begun to decline further, suggesting that lower interest rates may in fact be starting to stimulate growth. But Berner of Salomon Brothers points out that sales are declining even faster than inventories. In relative terms, inventories are actually growing, not shrinking.

To last for long, bull markets ultimately need rising corporate earnings more than anything else. And the outlook on that score is also not good. The housing and auto industries are both struggling, and two weeks ago, GM, the country's largest manufacturing company, announced 15,000 white-collar layoffs, a $7-billion cut in capital spending, and a 47 percent cut in its dividend, the first such reduction since the 1982 recession.

The latest report from Nelson's Earnings Outlook, a widely followed industry survey, sounds another glum note. According to Nelson's, during the past month, Wall Street investment firms cut their 1992 earnings estimates on more than 40 percent of the nearly 2,900 companies in the survey, while raising their estimates on only 17 percent—a clear enough sign of a tough business climate ahead, expansion or no expansion.

Add it all up, and there seem to be plenty of reasons to expect that the current surge on Wall Street will be fading before the recovery ever arrives. ■



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THE KOCH AFFAIR

ON THE AIR: *Koch before his dismissal, with Jim Jensen.*

WHAT HAPPENED ON *SUNDAY EDITION*?

EDWARD I. KOCH IS WATCHING MARIO Cuomo on WCBS's *Sunday Edition.* The former mayor—and now the former co-host of *Sunday Edition*—is going through withdrawal symptoms; he's an armchair soldier who still wishes he were in the battle. "He's obfuscating; he's dancing around!" Koch says of his frequent opponent. Then, assessing the performance of the journalists with whom he used to share the microphone, Koch gives a harsh review: "They didn't know what follow-up questions to ask Cuomo. He took them to the cleaners!"

Ed Koch is down to half a dozen jobs. Late last month, WCBS bought out his multiyear contract, cutting short his career on Channel 2 after thirteen months. Now Koch has to make do with his law practice, his weekly column in the New York *Post,* a radio gig on WNEW, a visiting professorship at NYU, and consulting and lecturing dates that can bring in as much as $20,000 an appearance.

But the WCBS co-host's role on *Sunday Edition* had given him the greatest exposure, the chance to browbeat other newsmakers—and a $200,000-a-year contract. Despite the legally agreed-upon babble about an "amicable" settlement between the news station and Koch—WCBS bought out his contract by agreeing to pay him at half-salary the rest of this year—Koch remains . . . well . . . Koch.

"I'm not using the word *censorship,*" he says, introducing it into the conversation. "But I heard from people that some of Dinkins's supporters are saying they got me off the air." Then Koch adds a little sugar to make the medicine go down: "But I'm not blaming Dave."

It may not have been "censorship" or "Dave" that sent Koch off-camera. Still, you don't have to like Koch to see that something close to a First Amendment case is part of the Koch–WCBS affair. Koch may have been a three-term mayor, but when WCBS gave him the title of host-commentator, it also gave him the mantle of a journalist. A confusion of realms was all but built into the contract. "Koch was a round peg in a square hole," says one of his associates.

Actually, WCBS was trying to fit Koch into three holes. On Wednesdays, he delivered a 90-second taped commentary during the Channel 2 evening newscast. On Fridays, his assignment was to "interact" in a live give-and-take with the anchors on the newscast. For the interview show *Sunday Edition,* Koch and his co-host, Jim Jensen, quizzed a guest newsmaker and then participated in a roundtable discussion with a regular panel of journalists, including Joe Klein of this magazine (who was *not* a source for any information in this article).

WCBS executives say they knew when they hired Koch that they were getting "controversy along with the expertise." According to one WCBS man, however, "Koch changed that balance after a while—less thought and more speechmaking."

At first, viewers did see a chilled-out Koch. After the premiere of *Sunday Edition,* with newly elected mayor David Dinkins as guest, a New York *Times* reviewer wrote that Koch, "the former tiger" of City Hall, "turned out to be a pussycat of a host." The tiger was merely napping. Koch had proclaimed that he would observe a six-month moratorium on personal criticism of the new administration. "Sure enough, he held to it," says a WCBS man. "He waited six months and two days, and then wham . . . ! Provocative Ed became insulting Ed."

The shoot-from-the-lip mannerisms worked well enough in Koch's newspaper columns for the *Post.* "We told him not to worry about balance, to cut out the 'on the one hand, on the other hand' writing," says *Post* editor Jerry Nachman. TV news, however, hasn't accustomed the audience to separate facts and opinions as newspapers have. Commentary, news, analysis: To the casual viewer, it's all "television." Even the fine contractual print was blurry. At WCBS, a Koch associate says, "Ed Koch was a kind of independent contractor; he wasn't a staffer. But he was working inside a bona fide news organization."

As Koch himself understood the arrangement, his Wednesday commentaries could be edited for time but not content—they had to fit within a prescribed segment. Similarly, he believed that his Friday and Sunday work did not have to meet journalistic standards of "objectivity." "They knew when they got me I'd be controversial, that I'd say what needed to be said," he now says. "I'm 66," he likes to add, "my personality was formed by age 7, and it got me where I am."

Koch defined his right of speech to include comments not just on Dinkins but also on Commissioner Lee Brown, Felix Rohatyn . . . and CBS itself.

Koch, it seems, had watched a report last fall on the *CBS Evening News With Dan Rather* about how some Westerners—employees of an oil company based in Saudi Arabia—had put on a vaudeville-style show for U.S. troops in the desert. Because the Saudis forbid such infidel entertainments, Koch feared that government officials would see the CBS report and shut down the show (in fact, performances were canceled). So Koch wrote in

Photograph by Donal Holway.

"I feel young

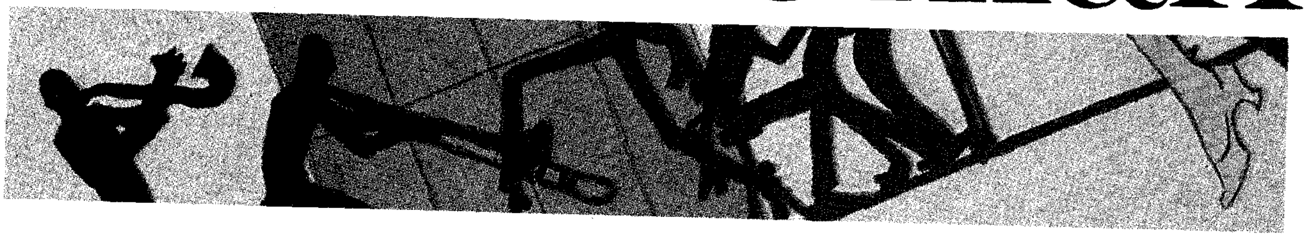
and beautiful and glamorous. I am swirling across the dance floor secure in the firm embrace of my partner. We are waltzing to the music of years gone by and we sigh as we move —one, two, three, one, two, three. We dip and sway as we dance the night away. I know, I know, I'm getting carried away, but hasn't it happened to you?"

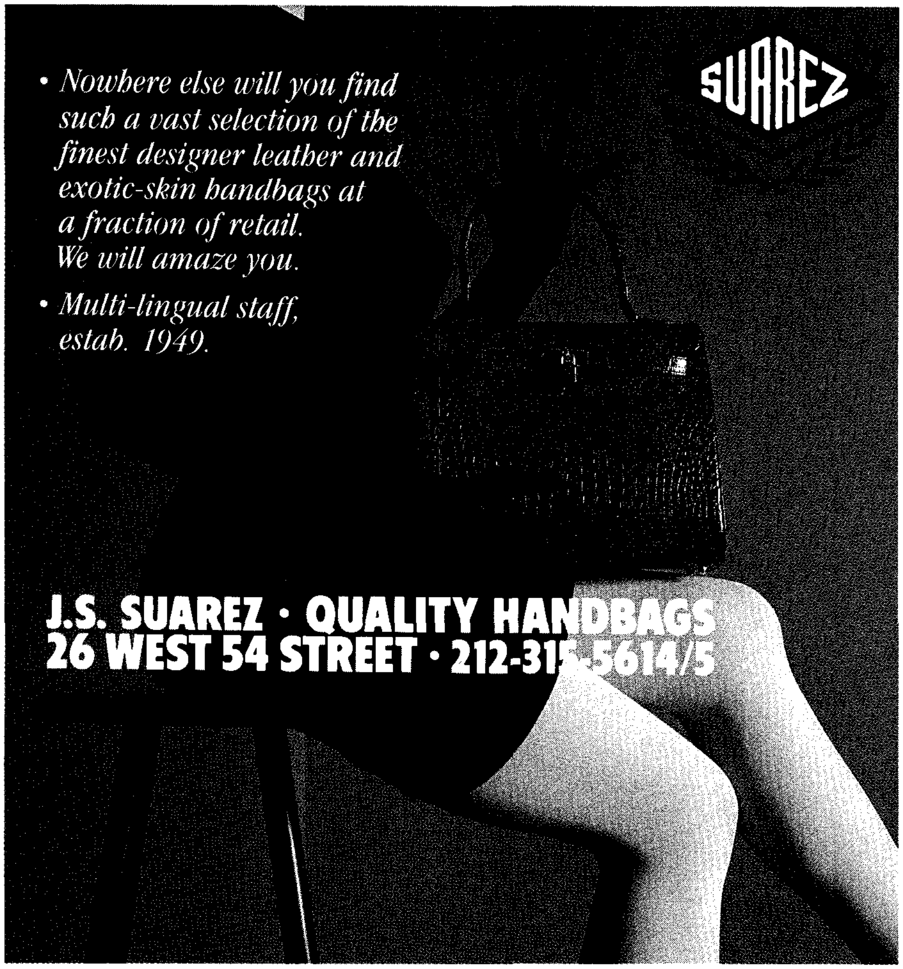
(continued in 3/89 Smithsonian)

"Two-point-three, two-point-three." Got it? Two-point-three million is Smithsonian's paid circulation.

What a pleasant surprise

Smithsonian

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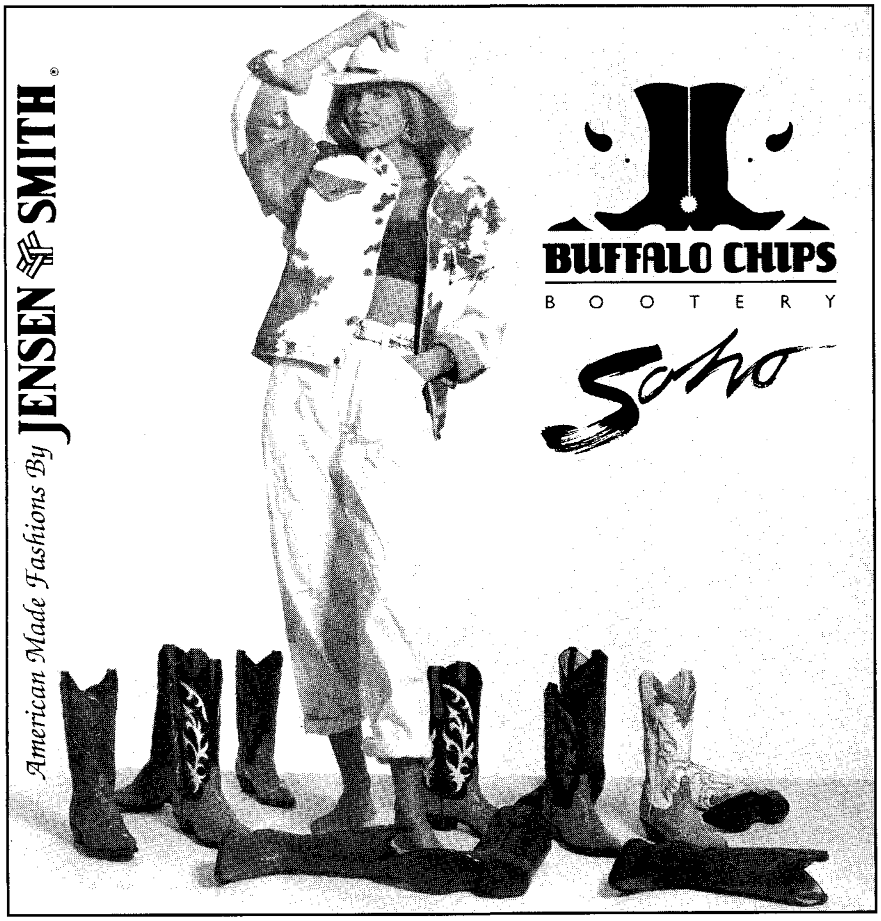
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his Channel 2 commentary that Rather and CBS owed the soldiers an apology for killing off their fun.

The script was slim—even logorrheics run dry. But it produced a three-hour standoff. Koch was asked by news director Paul Sagan to remove the references to Rather and CBS. Koch declined, and the lawyer in him took over. Length, libel, and factual error were all legitimate reasons for changing the script, but if WCBS edited opinion, that would be censorship.

The fear that word of the impasse might appear in Liz Smith or on "Page Six" had an effect. CBS had already lived through its Andy Rooney case. The Koch commentary ran.

But then Koch found himself losing little battles: death by a thousand tiny TV cuts. His Wednesday commentaries were killed during sweep weeks—when ratings are measured to determine ad rates—and never resumed. The Friday interactions stopped: Supposedly, the anchors weren't adept enough to keep up with Koch.

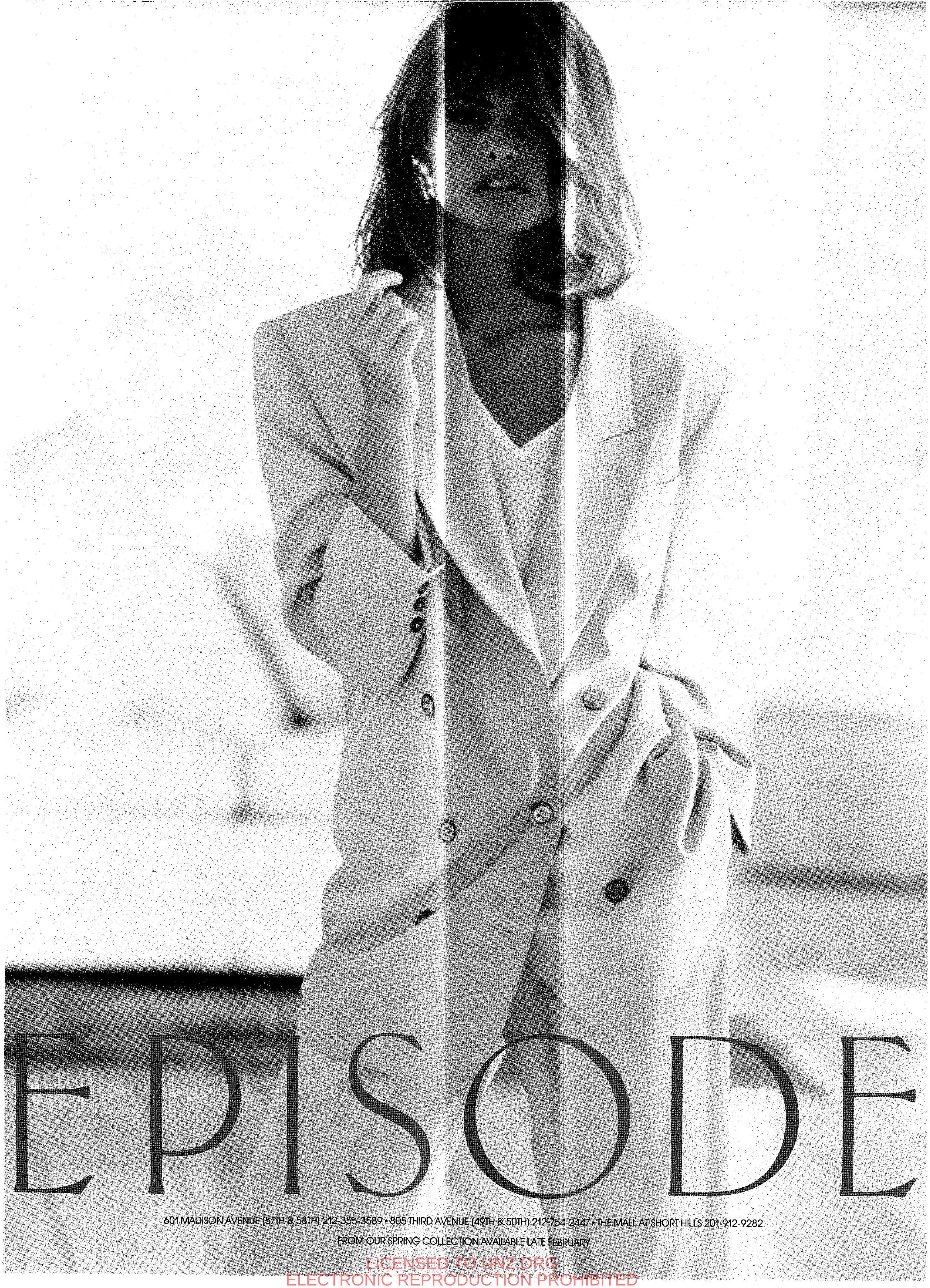
The final cut came after the *Sunday Edition* of January 20. Congressman Charles Rangel, a Democrat and Dinkins ally, was the guest. Much of the discussion centered on the Gulf war. Rangel opposed the U.S. military action; Koch favored it. Both men spoke of their strong support for Israel. The segment ended; Jim Jensen, normally the co-host, was due to come in live from Jerusalem, where he had been covering Israel under Scud attack. The satellite feed failed to come up, and the producers asked Koch and WCBS reporter Brian Williams to improvise.

Koch's idea of filler was to say how much he regretted not having asked Rangel why, "if he was so concerned about Israel," Rangel had campaigned for the "well-known . . . anti-Semite" Gus Savage (a black Democratic congressman from Illinois).

Rangel sent Koch a letter—which doubled as a press release—accusing him of slander and asking WCBS to review the transcript. Rangel's letter was dated January 29—as it happened, two days after what proved to be Koch's final appearance as co-host of *Sunday Edition.*

Koch's departure comes just as the program has been finding a strong audience, both among viewers who follow city politics and among the wider population attracted to good TV. In one year, *Sunday Edition* surpassed the Sunday public-affairs shows on ABC and NBC. The program is strong enough to succeed without Koch, and Koch is certainly strong enough to survive without WCBS. Jim Griffin, his agent at William Morris, is shopping around for a broadcast outlet for Koch, possibly at CNN.

Let's see: That would mean Mayor Mouth would be heard in 106 countries around the world, including Iraq, if the Baghdad transmitter works. ■



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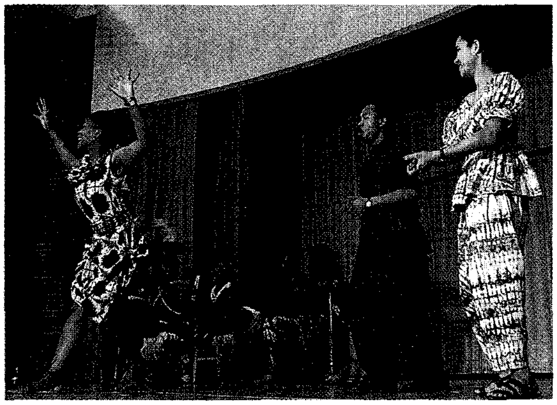


Tembe (center) and Bukhosini (right) in Scarsdale.

FACED WITH A mass of cross-legged schoolchildren, the man tries Swahili. Then Yoruba. Then Wolof. They don't respond. "I greet you with tongues from the different parts of the world," he says, standing before them in African dress, his dreadlocks free. He prompts them, then unleashes a Zulu "Sanibona!"

"Yebo!" they screech.

Within minutes, Ingoma, a six-member South African song-and-dance troupe, has filled the gym of the Cambridge Elementary School in Kendall Park, New Jersey, with the harmonies of a Xhosa drinking song. Two Juilliard students, Bongani Tembe, 28, and his wife, Linda Bukhosini, 26, are the founders and leaders of the group; they steer their colleagues through the melody of the first number, then follow with a tune sung by boys out in the fields, watching cattle.

This year, Ingoma (a Zulu term for combined dance and song) has been the most popular ensemble in Juilliard's Performing Arts Programs for Schools, bringing South African folk songs and dances to kindergartners through twelfth-graders in New York and its suburbs. Ingoma's success is based on two elements: the mastery of classically trained musicians singing folk, and a subtle emphasis on black history and heritage.

"There's no set political agenda," says Tembe, a slim, earnest man. "At times, though, you can't separate art from the person themselves. We come from a politically active environment, which means some of our songs will be affected by that."

He and Bukhosini, an easygoing, gracious woman, were born near Durban. She had a white father, but racial laws kept her parents apart after her birth. Music training was unavailable in the black schools; to develop his talents as a tenor, and hers as a lyric soprano, they had to seek out a white teacher. Under his tutelage, they became the first black members of a major South African opera company. "My grandmother always said, 'If you want to compete with white people, you have to speak their language, get educated, but don't forget your roots,' " says Bukhosini. When they left the country three years ago, more than 1,000 people attended their farewell concert.

Ingoma choreographs all its own dances, and arranges its harmonies around traditional melodies. During "Basadi Kgwedi Kemang" ("Women, what season is this?"), the group's three women mime wives left to the farming by their husbands—who have gone to the mines—the men trilling as the women sing and plow imaginary furrows. Bukhosini's soprano rises and floods the cinder-block space, and one hears Africa and sees separation. It haunts.

ROWAN GAITHER

NEW YORK JOURNAL

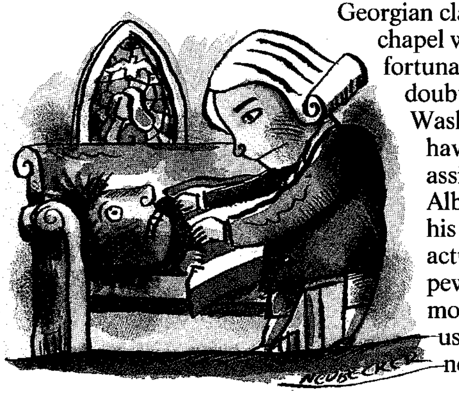
A Revolutionary Solution

IT'S HARD TO GUESS HOW George Washington would have reacted to the homeless bedding down only a few feet from his own private church pew. Those who run St. Paul's Chapel insist the Father of Our Country would have understood.

Less than an hour after taking the oath of office in 1789, Washington came to pray for the new nation at St. Paul's, which was then surrounded by a wheat field. Today the church, on the corner of Broadway and Fulton, is in the shadows of the 110-story World Trade Center.

Inside, a nineteenth-century replica of the original eight-foot-square pew used by Washington on Inauguration Day and for two years afterward sits in the north aisle, on the spot where Washington worshiped. Also inside sit the homeless, who come in for protection from the cold. They seem oblivious of the regular visits of tourists to the Washington pew.

At night, a community of fifteen or so men sleeps in the second-floor gallery, just above Washington's old seat. Most stay for a few months as part of a program the church runs with the Coalition for the Homeless.



St. Paul's is Manhattan's oldest continuously used public building; its congregants seem quite willing to share their Georgian classic–revival chapel with the less fortunate. "There is no doubt in my mind that Washington would have approved," says assistant verger Peter Albertis. "In fact, in his day, the church actually rented its pews—and the money raised was used to help those in need."

BERT SHANAS

Photograph by Ed Quinn. Illustration by Robert Neubecker.

LETTER FROM CHICAGO

EARTH QUAKE

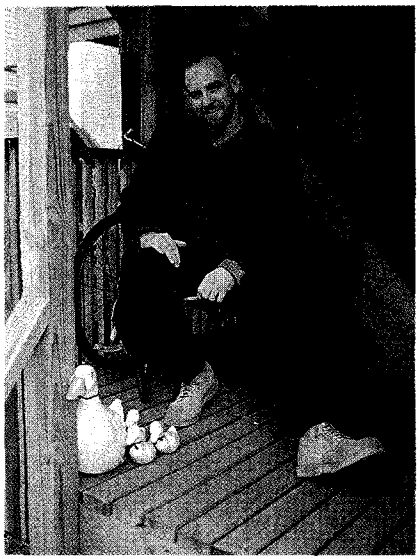
His main character, a head-in-the-clouds poet, is the center of Hollywood's latest buzz, but playwright Douglas Post is keeping his feet planted firmly on the ground. Within a week of the February 4 opening of *Earth and Sky* at the Second Stage Theatre, Post took meetings with five studio producers and heard from at least a dozen more. It's the kind of attention that can set heads spinning, but Post, 33, is staying calm, reserved . . . what he calls "measured."

"I'm happy about it," he says over lunch at a Swedish diner in Chicago. "But what it means is that we ought to be able to set up with the right people, to make the right film from this play. It doesn't mean that playwriting isn't my main job anymore."

Post has been writing plays and music since 1980, the year he moved from Texas to Chicago to work in the city's booming drama community. He's penned everything from rock musicals to detective thrillers, and seen a dozen of his scripts produced on the stage or television. A few years ago, Post "hit the ceiling here" and started looking for outlets beyond Chicago; *Earth and Sky* is his first production in New York.

Despite the play's mixed reviews, there's been talk that Michelle Pfeiffer or Jodie Foster may star in the film version. Post's tale mixes flashbacks of Sara, the sky-high poet, and her earthy lover with real-time scenes of Sara's investigation of her lover's death. Copies of the script evidently began circulating in Hollywood shortly after casting for the play started in December; by opening night, Second Stage was busily shoehorning people from Universal, Orion, and CAA into most of the open seats.

"I don't feel that these things that are coming at me have to take me out of my life or off my path," Post says with Zen-like placidity. "They're things I'm incorporating into my life." How long that life resides in a storefront apartment near Wrigley Field, however, remains to be seen.


Solid Post: Hollywood's new darling.

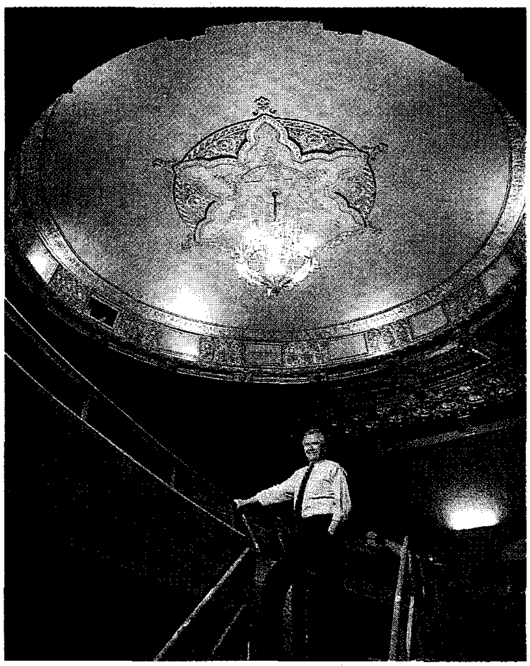
DENNIS RODKIN

BEHIND THE SCREENS

CINEMA PARADISO

Some time after construction crews began digging into the landmark Yiddish Art Theatre building to make room for a seven-screen cinema complex, a wary foreman voiced his skepticism to architect John Averitt. "He said we were cramming ten pounds of mud into a five-pound bag," Averitt remembers. "And he didn't use the word *mud.*"

But this week, when City Cinemas opens its Village East multiplex on Second Avenue at Twelfth Street, moviegoers will see why the cramming was worth the effort. The ornate Moorish-revival building first opened its doors in 1926, while Yiddish drama was still flourishing throughout the Lower East Side. The theater has since housed numerous Off Broadway productions and served as a popular movie location—Woody Allen dropped in to shoot his *New York Stories* magic-show sequence. But by the time City Cinemas took over, in 1988, decades of wear and tear had taken their toll: Construction was delayed for months after a panel collapsed and damaged the auditorium's gilded 40-foot ceiling dome.


Donnelly under Village East's golden dome.

The gloriously restored dome, with its gigantic, intricately patterned Star of David, now caps the new complex's 500-seat main theater. Still intact are the original proscenium arch and two elaborate seating boxes, both repainted and adorned with heavy curtains. "New York's old movie palaces are all gone," says City Cinemas executive vice-president Ralph E. Donnelly. "Our restoration is trying to give this theater that kind of luster."

Six smaller cinemas have been built in additional space behind the stage and below ground. (Modern-day East Villagers might feel most at home in the one squeezed into the starkly dramatic fly space formerly used to store flat sets.) Donnelly says audiences can count on seeing independent films and foreign imports on the screens in addition to the standard Hollywood fare.

The bill for Village East includes around $8 million in construction fees, but Donnelly is optimistic about making it back $7.50 at a time. "We think the best growth area of the city is the Lower East Side," he says, appearing not too concerned about the threat of competition from the nearby Angelika Film Center—or from the lavish, seven-screen Loews multiplex that's being built only two blocks away.

CHRISTOPHER BAGLEY

Photographs: top, Steve Kagan; bottom, Isaiah Wyner.

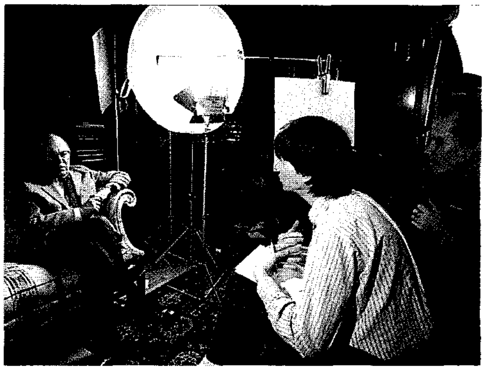
ON LOCATION

Post-*War* Games

KEN BURNS PUMPS A stringy arm into the air and emits a short gasp of pleasure. On a gray Tuesday morning in January, in a musty room of the Brooklyn Public Library, he's found life in an aged still photograph—and in the world of Ken Burns, that's akin to hitting a game-winning home run. The man who made *The Civil War* for PBS is deep into his next project, a film about baseball.

"The Civil War is the most defining act in our history," Burns says. "But if you want to know where this country has been the past 150 years, baseball provides that. By reading the language of baseball, we read the language of ourselves."

To aid the translation, Burns will explore baseball in Brooklyn and Boston, areas dear to a filmmaker born in Kings County Hospital and now living in Walpole, New Hampshire. Burns will chart the nation's evolving character through the travails of the Red Sox and the various Brooklyn ballclubs—from the 1860s Atlantics to the modern-day Dodgers.



Roger Angell gets the Ken Burns treatment.

He'll fill in the blanks with dramatic readings, firsthand accounts from letters and diaries, and interviews like those done in New York last month with writer Roger Angell, filmmaker John Sayles, and Jackie Robinson's widow, Rachel. Working simply, with two cameramen and one sound man, Burns uses a list of about 30 detailed questions to start Sayles, for instance, waxing elegiac on Shoeless Joe Jackson's unwitting corruption. Burns doesn't expect to finish the documentary until the 1993 World Series; by then he'll have dug up about 15,000 baseball photographs, in searches from the Library of Congress to the Hillerich & Bradsby archives.

"I played baseball and I loved baseball, but during Vietnam it all seemed frivolous," says Burns, 37. "Then I moved to New England in the early seventies, and the '75 World Series brought it all back for me." Now, as he travels for the film, Burns collects autographs on a beat-up baseball that he found under the stands at a semi-pro game in Walpole. **Joel Sherman**

OPERA NEWS

A CZECH FOR ACCURACY

Graff: Opera operator.

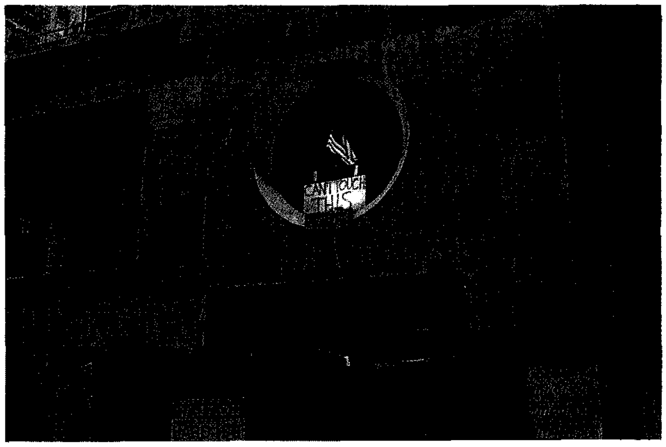
WHEN THE METROPOLITAN Opera presents its first-ever performance of Janáček's *Kátya Kabanová* on February 25, it will certify the new popularity of long-neglected Czech operas. But to get to the first note, the intricacies of Janáček's score had to be navigated, and singers required coaching in a language that sounds, to Western ears, like a clunky collection of consonants.

The person responsible for overcoming the obstacles isn't some graying musical pedagogue but a beautiful, leggy blonde, Yveta Synek Graff, 48. Prague-born and Paris-educated (as a voice student at the Conservatoire National Supérieur de Musique), Graff gives the outward impression of cool, Park Avenue chic—she's married to a New York banker. But she's a hard-working woman who began her career in the trenches, as a translator (with Robert T. Jones) of the major Janáček operas.

Now she's become a globe-trotting artistic consultant: Graff persuaded the San Francisco Opera to perform *Jenůfa* in the original language in 1980 and has since spread the Czech-opera gospel at London's Covent Garden, the Paris Opéra-Comique, both the American and Italian Spoleto festivals, the New York City Opera, and concert performances of the New York Philharmonic and the Opera Orchestra of New York. In recognition of her work, President Vaclav Havel invited her to Prague for last year's Spring Festival, where she received her third medal from the government.

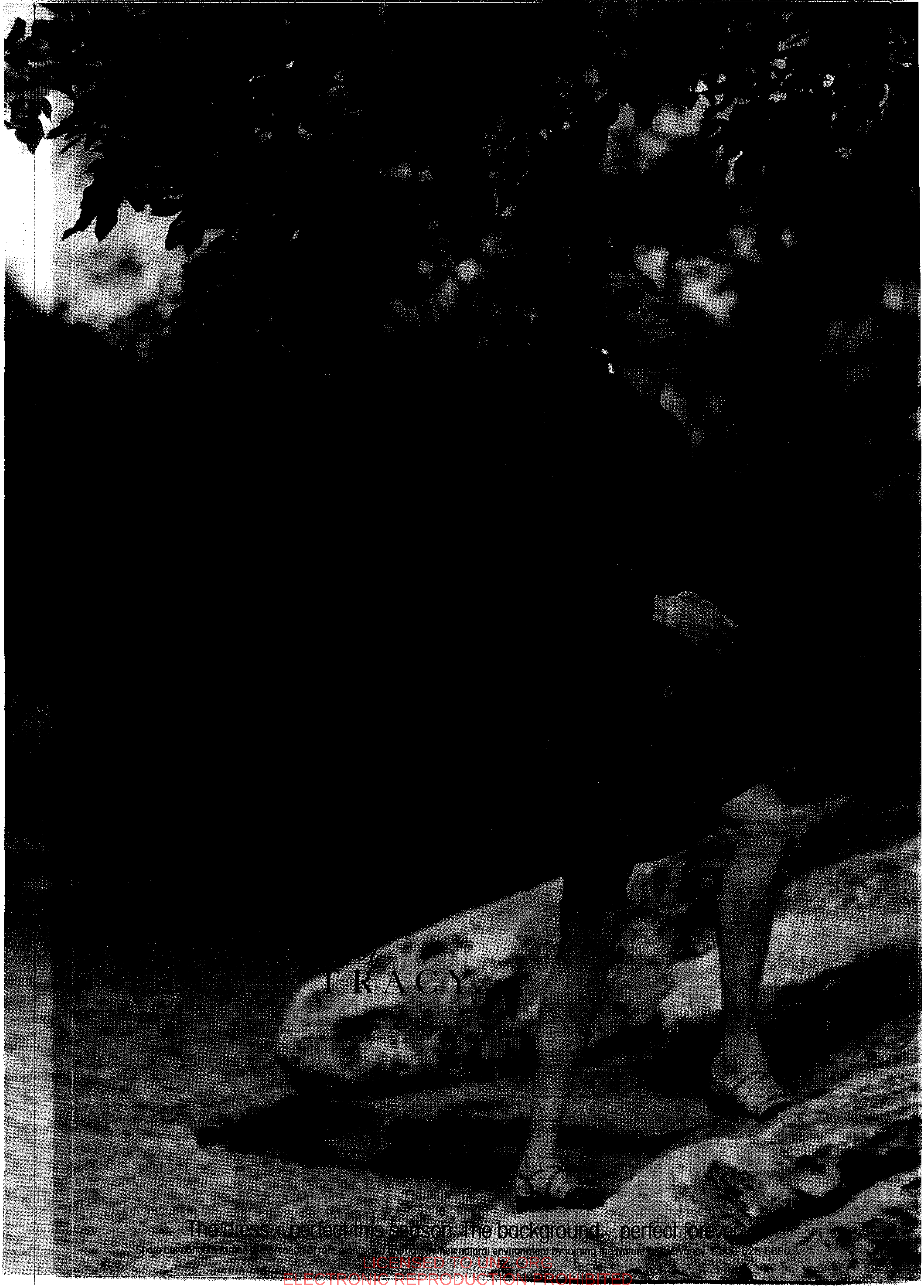
But who in an American audience will know the difference if Janáček is performed in less-than-perfect Czech? "I will," Graff answers evenly. And why is that important? "I suppose I do it for my father, who has never quite forgiven me for not becoming another Emmy Destinn," she says, referring to a great Czech soprano of the twenties. "If I don't sing our wonderful music, at least I can help make it popular." **Walter Price**

STREET SEEN



Patriot missive: MC Hammer meets Old Glory on East 58th Street.

Photographs: top, Charlie Samuels; center, Ken Collins; bottom, © 1991 Frederick Charles.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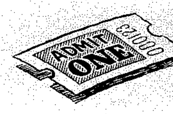
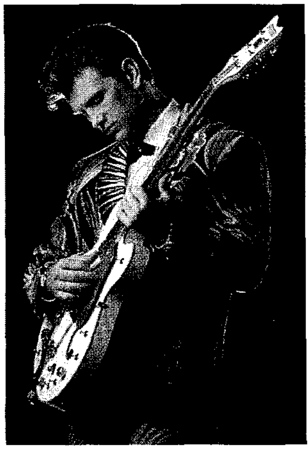
HOT LINE



THE TOPS IN TOWN THIS WEEK

COMPILED BY RUTH GILBERT


Aaron Rapoport

TELEVISION

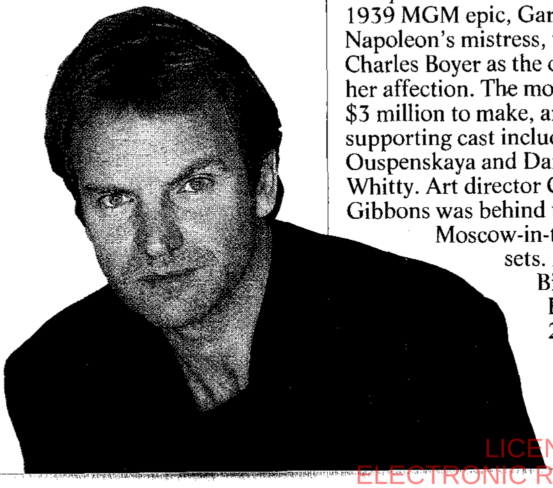
The MTV video of Chris Isaak singing "Wicked Game"—director David Lynch used the song in last year's *Wild at Heart*—was directed and photographed by Herb Ritts. Now that Isaak's getting TV play, maybe, just maybe, he'll get the audience he's long deserved. The singer is also in *The Silence of the Lambs.* (MTV at various times.)

The thirty-third annual Grammy Awards: This year, it's in New York, at Radio City Music Hall; Garry Shandling's the host. (CBS, Wednesday, February 20; 8 P.M.)

MUSIC

Sting, whose new album has received wildly mixed reviews, is at the Beacon through February 20. On March 10, he's at Carnegie Hall for a Rainforest International Benefit.

If you plan it right, you can conceivably hear three great singers in one day—February 24. At 3 P.M., baritone Hermann Prey is singing Schubert's *Winterreise* at the 92nd Street Y. At 5 P.M., it's the beloved Victoria de los Angeles, a great Spanish diva who doesn't sing very often anymore, at the Manhattan School of Music. And at 8 P.M., Samuel Ramey gives a recital at Carnegie Hall.

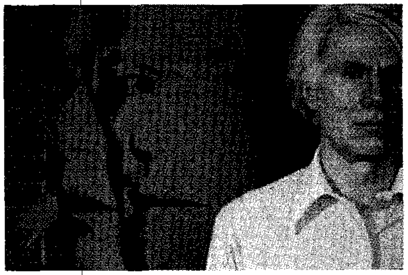

Edie Baskin/Onyx

BOOKS

***King Edward VIII*, Philip Ziegler: This writer did a splendid biography of Mountbatten a few years back. For this book, he had access to the royals and to the Duke of Windsor's correspondence. (Knopf; $24.95.)**

MOVIES

***Superstar: The Life and Times of Andy Warhol:* Best of all are the interviews with friends and members of Andy's Pittsburgh family—like the brother who reminisces while sitting on a farm truck. At the Village East Cinema and the Sutton from February 22.**



Conquest: In Clarence Brown's 1939 MGM epic, Garbo plays Napoleon's mistress, with Charles Boyer as the object of her affection. The movie cost $3 million to make, and the supporting cast includes Maria Ouspenskaya and Dame May Whitty. Art director Cedric Gibbons was behind the Moscow-in-the-snow sets. At the Biograph; February 20 through 21.

ART

"Théâtre de la Mode": Faced with a shortage of fabric in 1945, French designers outfitted doll-size mannequins as a way to cut corners but still show their talents. This exhibition—shown 46 years ago at the Louvre—includes 150 of the original dolls and costumes. At the Metropolitan Museum through April 14.

François Halard

The most intriguing photography show right now is "British Photography From the Thatcher Years," at the Museum of Modern Art, which documents life in England since 1979. Through April 28.

ASK GAEL

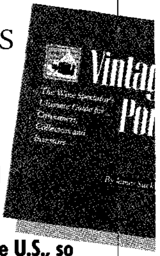
Where can I eat French at a pittance? The Brasserie has come alive all over again with the glorious food of chef Régis Marcon (flown in from remote St.-Bonnet-le-Froid). On his amazing $19.91 prix fixe, you might begin with chartreuse of lobster or frothy mushroom soup; then it's silken lamb baked in straw or salmon on stewed cabbage, plus dessert sampler and coffee. The menu will be served through March 16; 751-4840.

SCENES

Countertenor John Kelly most recently performed several of Schumann's *Dichterliebe* to wide acclaim. This time, with his five-member company, Kelly will be doing works by Arvo Pärt and Bellini. It's part theater, dance, and opera. At the Kitchen, 512 West 19th Street; through February 24.

TASTINGS

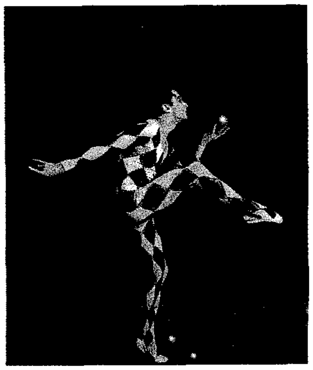
BY ALEXIS BESPALOFF



***Vintage Port*, James Suckling: Even though vintage port makes up less than 5 percent of all port produced, it accounts for 33 percent of the port shipped to the U.S., so Suckling's book is certainly a welcome addition to the wine library—more than 300 pages of history, tasting notes, and auction prices. (Wine Spectator Press; $29.95.)**

DANCE

Dancing in the Streets presents Ice Theatre of New York. This is an elegant, invigorating company that performs on ice. On February 23, it's at Prospect Park's Wollman Rink.


Marcus Leatherdale

CHILDREN

The Paper Bag Players, a group of adults who perform for children, is now in the middle of *When My Cousins Slept Over.* It's all about dinosaurs who rock and roll and stampeding horses. The show includes skits, songs, dances, mime—even an electric harpsichord. At Symphony Space.

Scott Heiser

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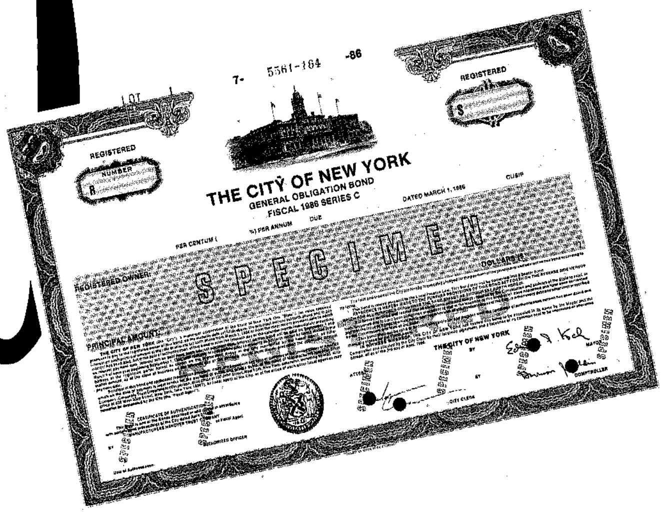
LESS THAN ZERO

FOR THE CITY, THE BAD NEWS FOLLOWS THE BAD NEWS



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SPECIMEN

BY JOE KLEIN

LAST WEEK WAS SUPPOSED TO BE A good one for David Dinkins. The state Legislature finally was ready to approve his police plan—a real triumph. Standard & Poor's, the bond-rating service, had removed the city's "negative credit watch" and praised the mayor's January budget-balancing plan. He was fresh from what he considered a successful trip to Israel. His controversial press secretary, Albert Scardino, was on his way out. And he was poised to start making the city's case in Albany and to defend himself at a series of community meetings around town.

"Everyone is feeling a little better," said one City Hall source as the week began. "There's an internal poll that shows the mayor stronger than the public polls have had him. There's a feeling that we're getting our act together. I suspect you guys will be writing Dinkins renaissance stories before long."

Unfortunately, David Dinkins is mayor of New York City, not Oz, and good weeks are hard to come by, especially in the midst of an economic bust. As it happened, The Dinkins Renaissance had to be put in mothballs almost immediately, when Moody's Investors Service—Standard & Poor's rival—lowered the city's bond rating on Monday. This was, or was not, a big surprise, depending on who was talking. Deputy Mayor Sally Hernandez-Pinero argued that the city's bonds already had been discounted by the market; Moody's was just catching up to reality. But the mayor certainly didn't seem very pleased when he met the press. The city "had done all we can do," he said angrily.

Moody's was a blow, a reminder of the withering, inexorable reality of the city's continuing travails. The budget situation was complicated, boring, and depressing for all but the most devoted math lizards. Bond ratings? Revenue projections? Deficit financing? David Dinkins could be forgiven for wondering when, if ever, he'd get out from under the gray thumb of the bankers and bonditti. "The city administration has addressed sizable budget gaps in fiscal 1990 and 1991," the Moody's report noted. "But the adjustments that must be made now will be far more difficult to achieve as deep programmatic cutbacks and head-count reductions are *now* required" (italics mine).

Now? Wasn't that what Dinkins had been doing from the moment he took the oath of office? Hadn't he been slicing and dicing, slashing services and payrolls, appearing before the press with those sad, sad eyes every few months and announcing more and greater cuts, first into "the muscle" of city services, then to "the bone"?

Well, not quite. A simple statistic tells the tale: The city's budget this year—the 1991 fiscal year—is 7.2 percent *larger* than last year. "The budget has been balanced through higher taxes, cash infusions from MAC, and by cuts in *projected* services," said Charles Brecher of the Citizens Budget Commission. "The real cuts haven't happened yet."

"The gloom and doom," said Hy Grossman of Standard & Poor's, the optimistic rating agency, "is yet to come."

In fact, some of the higher-profile city agencies—the Board of Ed., parks, libraries, sanitation—have been taking cuts, but these have been overwhelmed by growth (often unavoidable) in the corrections and human-services sectors. "We have 17 percent of the budget [actually, 25 percent] and we're taking 30 to 40 percent of the cuts," said an irate Board of Education source. "Do you think the mayor is trying to send the public a message?"

If so, it's an old message: If you cut the most visible programs, the public will fuss less about increased taxes. Both the mayor and, especially, the governor have been playing another familiar budget game as well—lowballing the deficit, pretending it

PHOTOGRAPH BY ALLAN TANNENBAUM

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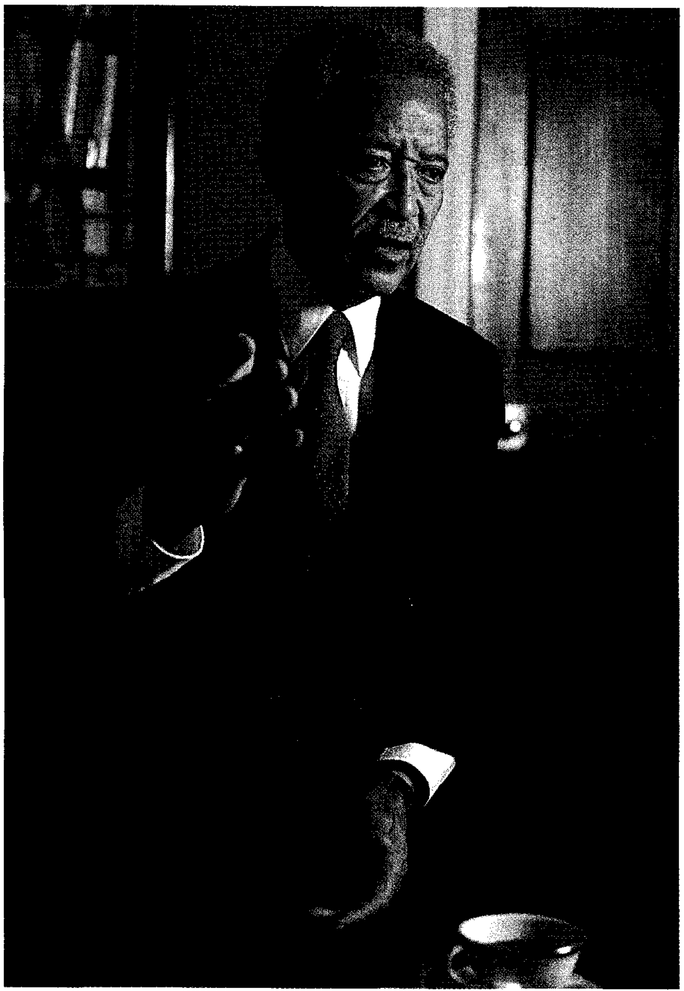
The declining state of city services has led to talk of selling bonds to forestall further budget cuts.



David Dinkins.

SEEING RED

AFTER ALL THE SLICING AND DICING, THE MAYOR STILL FACES BIG DEFICITS.

won't be as bad as all that, hoping for a sudden upturn in the economy. "The most significant statistic I've seen," said Richard Ravitch, now chairman of the Citizens Budget Commission, "is that the city and state have *overestimated* their revenues by $5 billion in the past three years."

The governor seems cured of that dodge. His latest budget, closing a projected $6-billion deficit without gimmicks, appears too grim to be very tricky. The city's looming $1.9-billion deficit is a different story—it is likely to be swelled by another $400- to $600 million in reduced state aid, plus the increased costs of police and fire labor contracts to come, plus a continuing slide in tax revenues (if the economy remains sour). Felix Rohatyn, among others, has said that all of the above might result in a city deficit of $3-billion in the coming year, an almost unimaginable burden.

"A lot of people are posturing," says Grossman, one of the few people in town who still think the deficit will be "only" about $2 billion. "We don't engage in posturing. I don't run an agency that stands to gain from a $3-billion deficit. These guys who run agencies always have to find a reason to keep themselves in existence."

Grossman's last, somewhat cryptic comment is a slap at Rohatyn—and a reference to some fairly complicated, and politically intriguing, financial shenanigans that may be just over the horizon. Rohatyn is chairman of the Municipal Assistance Corporation (MAC), the state agency created to refinance the city's debt in the 1975 fiscal crisis. Two weeks ago, Rohatyn implied that the city's current budget problems might be so severe that deficit financing might be needed again (as it was in the seventies, when Rohatyn and others came up with a plan to avert bankruptcy and gradually bring the city's budget into balance). At first, the mayor seemed to agree.

Very quickly, though, both Rohatyn and Dinkins backed off. Rohatyn said he was only talking about refinancing some MAC bonds to provide the city with more cash in fiscal 1992 ($400 million tops). Dinkins claimed he'd never said what he said. "He got caught kind of thinking out loud," admitted a mayoral aide.

It was wishful thinking. Dinkins was hoping for the municipal equivalent of a billpayer's loan—something to tide him over until the economy perked up. But, as the mayor quickly realized, the political cost of such a loan would be extortionate. If he admitted an inability to balance his budget, Dinkins would be forced by law to give control of the city's finances to the Financial Control Board—one of the political structures put in place during the 1975 crisis, a state agency charged with making sure the city stays kosher. The last mayor who ceded power to the FCB was Abe Beame. The conventional wisdom is that such a move would be political suicide, fiscal emasculation—a bitter pill for the city's first black mayor.

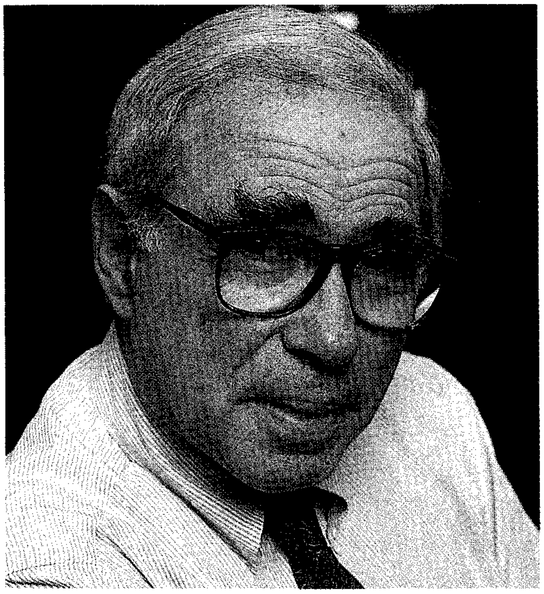
There are some city experts who dare to think the unthinkable, however: Why *not* do it? Such an arrangement would be too complicated for most civilians to get very exercised about. If he played it well, the mayor could act as if he really hadn't turned the city over to the bonditti. He could take (rightful) credit for the additional cops on the streets, take a more active role in the schools, allow the suits to do the dirty work for him. "It could make the mayor *more* powerful, not less," says a Machiavellian financial expert (unrelated to the governor). "He would have the FCB to blame for all the bad news. He wouldn't have to deal with the City Council. He could exercise more direct control over quasi-independent agencies like the Board of Ed. and Health and Hospitals. Most important, he could implicate the governor in every decision. The FCB is answerable to Cuomo—he's ultimately responsible. You'd never again see him proposing 5,000 cops, then ducking how to pay for them."

This is a cute and perhaps splendid idea, but unlikely—for the moment. David Dinkins is too stolid and conventional to get fancy, or to risk the humiliation that might well be inevitable if he turned the city over to outsiders. So the Rohatyn deficit-financing balloon has fizzled. Sort of. "Not really," says one Dinkins-administration source. "Now everybody's trying to figure out a way to do deficit financing *without* bringing in the Financial Control Board."

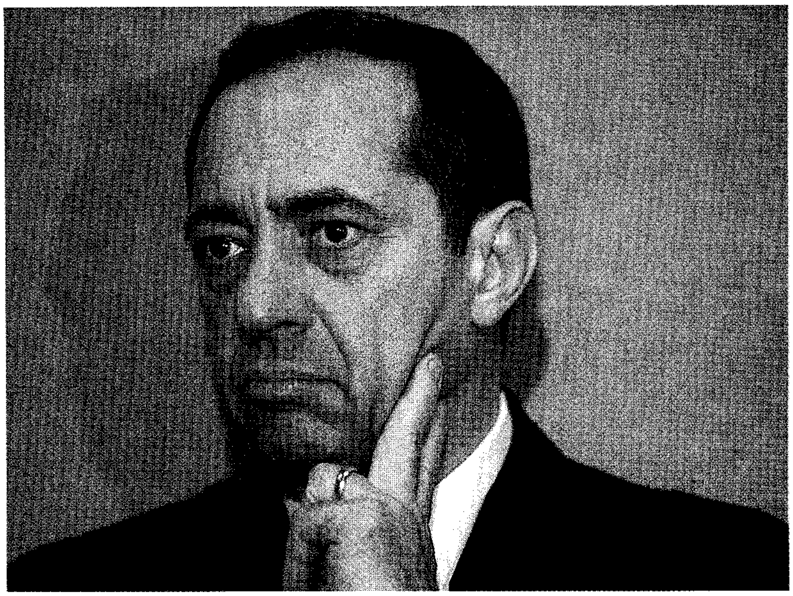
IN FACT, IT SEEMS QUITE LIKELY THAT the next few months will be spent—by the governor, the mayor, the municipal unions, and the powers that be at MAC—in a frantic, surreptitious search for a way to ease the city's immediate pain without humiliating the mayor. It may well happen: The ability of all of the above to find some creative way to finagle the deficit should not be underestimated. "It is politically irresistible," said one budget-watcher. "No one loses—except the public, and they won't feel the pain for a long time."

The mayor would be happy: He wouldn't have to make the cuts. The unions would be happy: They wouldn't have to take the cuts. The bonditti would be happy: They'd get more business. The governor would be happy: He would be able to pass the state deficit along to the city, without passing along any immediate pain. "There are those who believe this is all just a smokescreen to let Cuomo get out of town and run for president without a disaster," said a conspiratorial city official. "And Felix, of course, has his own national agenda—he wouldn't mind being Treasury Secretary in a Cuomo administration."

Photograph by Andrew Popper/Picture Group.



Felix Rohatyn.



Mario Cuomo.

WIDE ANGLE

SOME INSIDERS ARGUE THAT THE GOVERNOR AND ROHATYN WOULD LIKE TO PUT OFF DISASTER UNTIL AFTER 1992.

The conspiracy talk is premature. No doubt, a socially responsible argument for deficit financing can—and will—be made: The cuts Dinkins would have to make are *so* terrible, city services would decline *so* precipitously, that the middle class and business community would leave in droves and the city would be in danger of "tipping," of "becoming Detroit." A modest financing program would ease the pain during the down cycle, and the debt could be repaid when the city's economy bounces back. "It always does," said a city official. "Look, if we were a private company facing this sort of deficit, we wouldn't be expected to restructure our finances in one fiscal year, with no recourse to the bond market. We'd do some sort of multiyear workout."

Actually, Felix Rohatyn's great gift to government was to figure out that you could do just that: In 1975, he applied private-sector financial restructuring mechanisms to the city of New York. A multiyear "workout" (or, in English, a *plan*) was developed. Everyone signed on. The city was saved from bankruptcy. "The great success of what we did in 1975 was that we solved a financial problem and we established the accounting systems that would keep the city honest in the future," says Stephen Berger, a former head of the Financial Control Board. "What we didn't do was tackle the structure of service delivery. We never really addressed the way government worked."

Rohatyn's masterwork shrank the government but didn't *change* it. The unions were forced to take a wage freeze and fierce layoffs, but their essential power remained unchallenged. "We have a system of mediocre monopoly services sucking out enormous amounts of revenue," Berger says now. "No one is willing to step back and say, 'This whole system isn't working anymore.' No one is willing to look at the money we're spending on, say, education and ask the obvious question: Is there some better way we can spend $6,500 per pupil? Sooner or later, though, we're going to have to ask those questions, because there just isn't enough money to fund all these institutions indefinitely."

SOONER OR LATER? LATER, IF EVER. The best argument against deficit financing is that it will only put off the day when local politicians have to face the corroded anachronism that New York City's government has become. Certainly, neither David Dinkins nor Mario Cuomo has shown much willingness to deal with the structural problems that are at the heart of the mess. And Dinkins, in particular, has played politics as usual—or worse—when dealing with labor.

It isn't so much that the mayor gave the unions raises this year (although that, in itself, was enough to enrage the governor, who was planning to freeze wages on the state level); it's more that *nothing* was asked from the unions in return. No productivity savings, no flexibility, no longer hours. Indeed, the mayor did the opposite: After giving the teachers' union too large a raise (given the sour economy), the city arranged to have the union defer $40-million of it—a rather interesting form of deficit financing, a loan that would be repaid to the teachers half in 1995 and half in 1996, at 9 percent interest for one year (plus significant sabbatical and vacation concessions). The mayor's negotiators made up for their earlier mistake, in effect, by giving away even more.

The bureaucratic nightmare created by the web of civil-service regulations and union contracts has made it harder for Dinkins to deliver even those layoffs he proposed in his hopeful January budget plan. Just before the cuts were to begin, the city's personnel department sent out a directive discouraging the layoff of employees protected by civil service and non-civil-service (provisional) employees with more than five years' service. "It boggles my mind," said one commissioner. "It means we're stuck with a lot of deadwood doing useless jobs. We have to lay off the most recently hired, the ones who haven't been corrupted by the system yet. There are a lot of pissed-off commissioners right now: It's one thing to be stuck with horrible civil-service laws, but it's just crazy to agree to additional restrictions. It puts any possible layoffs in gridlock."

The civil-service law is sacrosanct, though. It mandates a strict seniority system; it makes dismissals, even for gross incompetence, near-impossible. Ed Koch tried to challenge it in 1978 and got clobbered. When asked why he doesn't try to reform it now, with massive state and city layoffs inevitable, Mario Cuomo said, "It would seem like showboating. The Legislature received something like $700,000 in campaign contributions from these guys [the unions] this year. You think they'd ever pass it? No way."

So, gridlock. The next few months should prove interesting. A fix is on the way. It may kill the pain for a time, but it won't save the patient: Ultimately, what's needed is creative government, not creative financing. ■

Photographs: left, Carol Halebian/Gamma-Liaison; right, John Chiasson/Gamma-Liaison.

ANN SHORE AT TWELVE,
IN POLAND, AND TODAY.

THE HIDDEN CHILDREN

BARING MEMORIES TOO TERRIBLE TO TALK ABOUT, TOO DEEP TO SHAKE • BY JANE MARKS

THEY SPENT THE WAR HIDING from their enemies—in attics, convents, haylofts, and sewers. They were considered the "lucky" ones: After all, they escaped the Nazi concentration camps. Still, they lost almost everything children need to feel safe and whole.

Each new day brought fresh risk of seizure, separation from their families, death. They faced terror, a sense of guilt simply because they were alive, and the shame inherent in having to conceal who they really were—to keep quiet and out of sight, on pain of death. Just for being Jewish, they were torn from their homes and loved ones and made to feel despicable.

"They were never asked how they felt or what they experienced," says Eva Fogelman, founding director of the Anti-Defamation League of B'nai B'rith's Jewish Foundation for Christian Rescuers. "The hidden children were told, in effect, 'You were fine; you had a roof over your head'—an attitude that completely undermined the massive psychic trauma they suffered."

Now, 45 years later, those survivors are emerging from another veil of secrecy—their own silence. On May 26 and 27, they—and their families and rescuers as well—will gather at the Marriott Marquis hotel. Their conference, called "The Hidden Child," came about at the urging of filmmaker Myriam Abramowicz, director of *Comme Si C'était Hier* ("As If It Were Yesterday"), a documentary about non-Jews who hid Jewish children in Belgium during World War II. Planning began officially fourteen months ago, and the news spread by word of mouth. "People are turning up, literally, all over the world," says Nicole David, one of the conference's founders. (For information, contact "The Hidden Child," P.O. Box 1085, Riverdale, New York 10471; 212-886-9898.)

The survivors will tell their stories, explore the psychological impact of being hidden as children, and discuss the motivations of rescuers. And they will also share their feelings, in workshops whose very titles ("Where Was God?," "Who Am I—Catholic or Jew?," "Fear of Relationships," and "I Never Said Goodbye," among others) reveal their suffering.

Nobody knows how many survivors are likely to attend, for no statistics have been gathered on how many hidden children there were. Some estimates put the number at 10,000 or more. "The great untold story of the Holocaust is that so many Gentiles hid Jews," says Gary Mokotoff, president of the Association of Jewish Genealogical Societies and a student of the Holocaust. "Less than one percent of the Gentile population hid Jews—but that was thousands!" Says

PHOTOGRAPHED BY JAMES HAMILTON

AVA LANDY AT SIX,
IN SWITZERLAND, AND TODAY.

“IN THE END, WE WERE LEFT WITH NOTHING—NOTHING BUT BAD MEMORIES AND TERRIBLE ASSOCIATIONS.”

Fogelman, “That's why this gathering is so important. It's saying, ‘Are you there? Do you want to be part of this?’ It's reaching out, finally, and getting together. And through the sharing, everyone will benefit.”

So far, almost all the hidden children who've come forward are women. “Jewish girls were easier to hide than Jewish boys, who were circumcised,” David explains. “It may also be that women have less difficulty telling their stories.”

And who are these survivors? An impressive group, including scientists, teachers, lawyers, social workers, business people, artists: high-achieving, involved, creative people, in spite of everything. They're full of warmth and charm, and yet each one has spent the past four and a half decades living with memories too terrible to talk about and yet too deep to shake.

Why deal with it now? “We are the last living witnesses to the Holocaust,” says David. “This is the time to help one another recall the past, reunite with lost friends and family, pay tribute to our rescuers. This is the time to understand how our experiences have shaped our lives and to begin the process of healing. This opportunity will not occur again.”

“WE HID IN THE HAYLOFT. SHE TOOK AWAY THE LADDER.”

ANN SHORE, SLENDER AND FLAMBOYANT, WITH A mane of silver hair and dramatically made-up eyes, shows me one of her paintings. There are no clues to her unusual past in those vibrant abstracts—nor in Shore herself. She is friendly, relaxed, as she conducts me around her cheerful Long Island house.

A successful artist, wife, and mother of three grown children, Shore is extremely upbeat . . . till she begins to tell her story. Then she chokes with emotion. Tears pour out, and she chuckles with embarrassment. She pauses often, flooded with long-suppressed memories.

“I'm there, a little girl again,” she says in a strong Polish accent. “It was so confusing for a child to experience such brutality. What was it I had done that was so bad?

“I was twelve that day in 1942 when the police in Zabno stuck a gun to me and asked where my father was. I said I didn't know. They ran down to the basement, where my father was hiding, and they shot him to death.

“My mother and sister and I fled to a farming village, for my mother remembered a poor widow who used to come to my father's shoe store. If we could tempt her with money, my mother thought, she might take us in.

“Well, she did take us in—my mother gave her all we had. But after a few months, she tried to make us go. My mother refused. She said, ‘If we move from here, they will kill us.’ So the woman let us stay, but she ignored us. In the two years we stayed there, she never gave us even a glass of water.

“We had to go out every night and scavenge for food. But only when there was no moon, otherwise we'd be seen and caught. Here in New York, if you think someone's following you, you might get an anxiety attack. But that was how we felt for the whole two and a half years we were hiding!

“I got jaundice and almost died, but there was not a cup of warm water. Then my sister, who was about sixteen, got very sick, and after that my mother, too, so I had to go out alone to steal food. We lived in an open hayloft, and it was very cold. The farmer woman took away the ladder. She would take away anything, just to make it difficult for us. I earned the nickname Monkey, as I had to jump and climb. I would go to this lake that had moss; I can still remember the terrible taste of this stagnant water. Sometimes I would milk a cow. I would steal potatoes from the pigs—anything, because we were totally starving all the time. There was not a moment without hunger pain.

“We hung on to life by a thin thread, always cold, scared of shadows, running, listening. We could never talk above a whisper. So many days and nights of terror! But I'd look at the photographs we had brought with us and see how loved I was as a little girl before the war, and that gave me strength. To have been at the edge and have made it against all odds is a miracle,” she says. “Fighting for survival for so many years, and winning, is powerful. I knew I'd won, and I celebrate that miracle.

“As soon as the war was finished, I absolutely tried to put the whole experience out of my mind. I came out of hiding and just went for it! I went to school; I took dancing and horseback riding. I felt like I had been given another chance, and I wanted to celebrate life. Even now, I take nothing for granted. Every moment is a precious gift.

“My mother—until she passed away in 1983—was totally obsessed with the Holocaust, but I used to find that embarrassing. I just wanted to be like everybody else. I know this is a characteristic of abused children, that for some reason the children paint the guilt upon themselves. I can't explain it any other way.

“For years and years, I never wanted to think about my experience during the war—it brings up such pain. I've even managed to avoid other Europeans, for fear that I'd remember the awful reality—that in our town there were only fifteen people out of several hundred families who survived. Strangely enough, there are two women who come from there, and they live only five miles away from me, but I don't see them. I always felt that the past should be left behind.

"I have made an occasional effort to tell my three children," Shore says thoughtfully. "But I've had blocks even *remembering* it all. For example, while we were still in our town, two German soldiers beat me up. I spoke to my sister the other day, and she says that one wanted to kill me, but the other said, 'No, let her go.' I had blocked that out because it was so horrifying.

"My husband comes from Bucharest. He was very fortunate—he got out before they did any harm in the city. To show you how little we talked about it, he said to me, 'You're not a Holocaust survivor; the only survivors were the ones in the camps.'

"This is one of the reasons our meeting in May is so important: We need to come out of hiding and speak. We are the youngest generation still alive to tell. The older ones are gone. I feel an unbearable pain that has been festering in me for so long. It is very difficult to talk, but we need to—for ourselves and for history. And if we don't tell now, then when?"

"I KEPT UP THE POSE, THOUGH I WAS ONLY FIVE"

AVA LANDY IS PALE AND POETIC-LOOKING: BLACK sweater and skirt, flyaway hair, no makeup. She works in a cancer-diagnosis lab and lives on the Upper West Side, surrounded by her own paintings, Matisse prints, hanging plants, pottery.

But her apparent serenity is shattered by the sound of the doorbell. Her hands shake. "It's terribly upsetting, even when I'm expecting someone," she admits. (Indeed, her sense of security is so fragile that she asked me to use her grandmother's last name, Landy, rather than her own.)

Landy has never forgotten Yom Kippur in 1942, when she was four years old and living in Antwerp, Belgium. That night, the Gestapo burst in, looking for her father. "He was hiding on the roof, so they left, and we thought we were safe—the Gestapo had never come twice in a day," she says. "But this time, they came back.

"My father ran into a closet, and my mother pretended we didn't know where he was. But the Gestapo saw his jacket, and they said, 'Okay, then we'll take the children instead.' Hearing that, my father came out, and they took him. We never saw him again.

"One of the soldiers was young and still had a little decency. He made a sign to my mother to get out or they'd pick us up, too. So we gathered our valuables and took them to a Gentile friend who agreed to keep them for us.

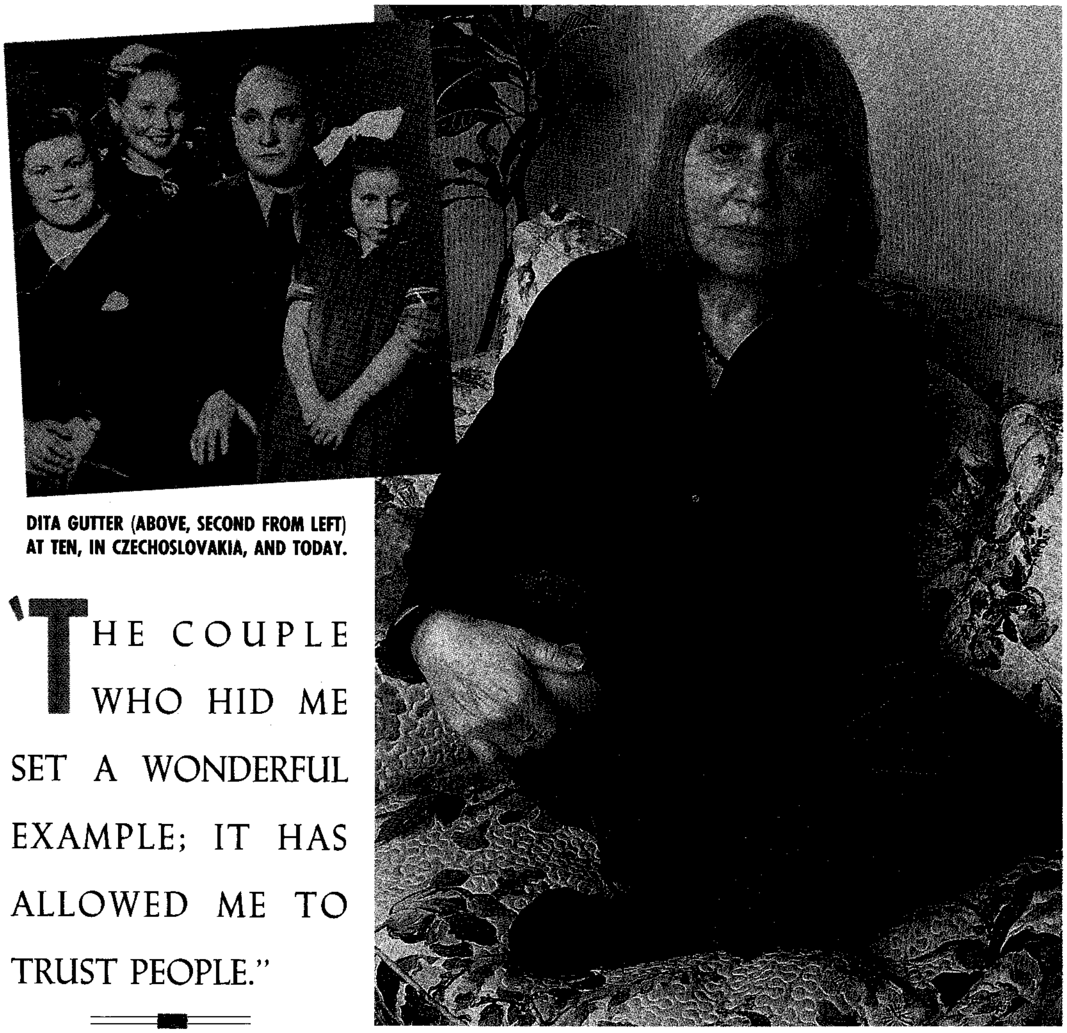
"Then we went into hiding, always on the move, until we found a woman who let my mother stay in her attic. But Mother took my sister and me to a convent, where we'd be safer.

"The mother superior knew we were Jewish, but the nuns didn't know, and we had to use false names. I kept forgetting mine, but I was able to keep up the pose, even though I was only five. I knew it would be the end if I didn't.

"We stayed there for about a year, and then, in 1944, the Belgian underground tried to get us into Switzerland. They took us through France. But when we arrived at the Swiss border, our group was turned back. Then somebody shouted to my sister and me to run under the barbed wire. I was terrified, for my coat got caught on the wire! But we made it. They took us to a refugee camp, and then a family adopted us until after the war, when my mother took us back to Belgium.

"We stayed in an orphanage for two years after the war, while my mother got her life together, and that wasn't easy. The woman who had helped us was bitter over having lost a daughter—through sickness, not the war. She was now deeply anti-Semitic. And the friend who had been holding our possessions insisted that she didn't know my mother. My mother said, 'Fine; just give me the pictures, and keep the silver and all the rest.' But the woman wouldn't budge. Then, as we were leaving, we saw my father's prayer shawl being used as a tablecloth.

"So in the end, we were left with nothing—nothing, that is, but bad memories and terrible associations. To this day, I get very, very frightened when I hear a doorbell or the sound of someone knocking, even when I expect friends. I can't hear a



DITA GUTTER (ABOVE, SECOND FROM LEFT) AT TEN, IN CZECHOSLOVAKIA, AND TODAY.

"THE COUPLE WHO HID ME SET A WONDERFUL EXAMPLE; IT HAS ALLOWED ME TO TRUST PEOPLE."

plane without feeling panic. Also, hearing someone behind me in boots makes me shake.

"And there's sadness! I lost so many relatives and friends. My father died in the camps—of typhoid, they said—and all I have of him is his passport picture. I still have trouble realizing he's gone, and whenever I travel to a new city, I automatically look for his name in the phone book. My mother eventually married again—a rabbi—but I could never look in his eyes. It's impossible to describe the look in his eyes; it's like the fear that never came out—and so much pain! During the war, he had lost his whole family, his children, everybody. Now he's dead, too."

She has never been married. "Some of us aren't," she says. "I'm not saying it has anything to do with the war, but it is hard to trust and get close to somebody."

She isn't saving for the future—or even thinking beyond the here and now. Rather, she tries to compensate for all she's lost by doing something for herself every day: buying a book, something handmade and beautiful, a plant, some recordings of Baroque music. But her losses are still far from resolved.

"Forty-five years have passed, and the war is long over for them—the Germans—but not for me, for many of us. For us, it is ingrained in every cell of our brains, and there isn't any activity of our lives that's not affected by what happened to us as children.

"It's like an unfinished puzzle," Landy says, "and I hope that at our conference, finally, some of us at least will be able to come to terms with our past."

"THE POLICE WERE WAITING—WITH DOGS"

DITA GUTTER, WHO HAS STRAIGHT BLONDE HAIR and a scattering of freckles, is athletic, outdoorsy, and very young-looking. To tell me her story, she pedals to a restaurant in Chinatown from her home on the Upper West Side.

"I was living in Bratislava, Czechoslovakia, in 1939," Gutter says. Her voice is steady, composed. "All anybody talked about was that Hitler was coming. Well, I thought, when he comes to our house I won't let him in. What omnipotence, eh? But I was only six years old.

LOVE, RENEWAL...AND GRATITUDE

> SAYS DITA GUTTER, "THE QUESTION HAUNTS ME: HAD THE SITUATION BEEN REVERSED, COULD I HAVE SAVED THE KOCHOLS?"

"First my father's business—supplying bakeries with yeast and vegetable oils—was taken away, and then we had to leave our house. So the first great upheaval in my life was losing my home. We moved in with another Jewish family. But soon the Slovak equivalent of the S.S. came in the middle of the night to take us away.

"My father begged them to leave my sister and me behind with the other family. I think he might have bribed them, because they did leave us. But when it dawned on me that my parents were really gone, I was frantic. I refused to stay without them, so the other family took me to my parents, at a holding camp outside Bratislava, where people were taken before they were shipped to Auschwitz or wherever.

"And then the most unbelievable thing happened! My parents were on the train to go when a farmer named Gustav Kochol, who knew my father, used his connections to get them off. So we were all released. But we had no home. For a while, we wandered around, staying with Jewish families. One by one, they were taken away.

"I hated having to wear a Jewish star. One day, I walked out on the street without it—quite an amazing expression of resistance on my part! Suddenly a policeman—the terror of the street—caught me and said, 'Where is your star?' Next thing I knew, he was taking me to headquarters. I thought I'd be killed. But when we got to headquarters, he said, 'Get lost and don't let it happen again.'

"By 1944, the Germans had arrived, and so we couldn't stay at large any longer. My parents paid people to hide my sister and me. My mother and father stayed on a farm with the man who had rescued them from the train—Gustav Kochol, a religious Baptist who was deeply committed to saving our lives, even at the risk of his own family.

"Eventually he came and got us, too. Kochol's sons were constantly warning him of the death threats to people hiding Jews, so he took us to an apartment in the city. But he soon realized it was too dangerous for us to be there, so in the middle of the night he took us back to his house.

"And there were the police, waiting for us at the farm, with dogs. I'll never understand what happened, but they let us go into the house! We waited—we didn't even take our coats off—but they never came inside, and we stayed with Kochol's family until the end of the war. Another close call came when the Germans took Kochol's house over for their soldiers for a night when they were retreating. We were hidden in a closed-off room. That could have been the end for us.

"We were liberated by the Russian Army. They didn't come on white horses—they were pretty disheveled—but they were a beautiful sight. For the first time in a year, I was able to go out of the house.

"It was May, and I couldn't believe how beautiful it was. I couldn't wait to plant a garden, then go back to school. But the most important thing to me after the war was becoming part of a Zionist youth group. Now I knew that I, a Jew, might have a homeland! That gave me dignity and a feeling of belonging to a group with the same rights as anyone else. It was the most healing experience for me: Now being Jewish didn't mean something to be ashamed of or despised for.

"Three years later, when my family emigrated to the U.S., I was disappointed. First, I'd wanted so much to go to Israel. But also, the Communists had taken over Czechoslovakia and were portraying the U.S. as a horrendous capitalist country that robbed its workers.

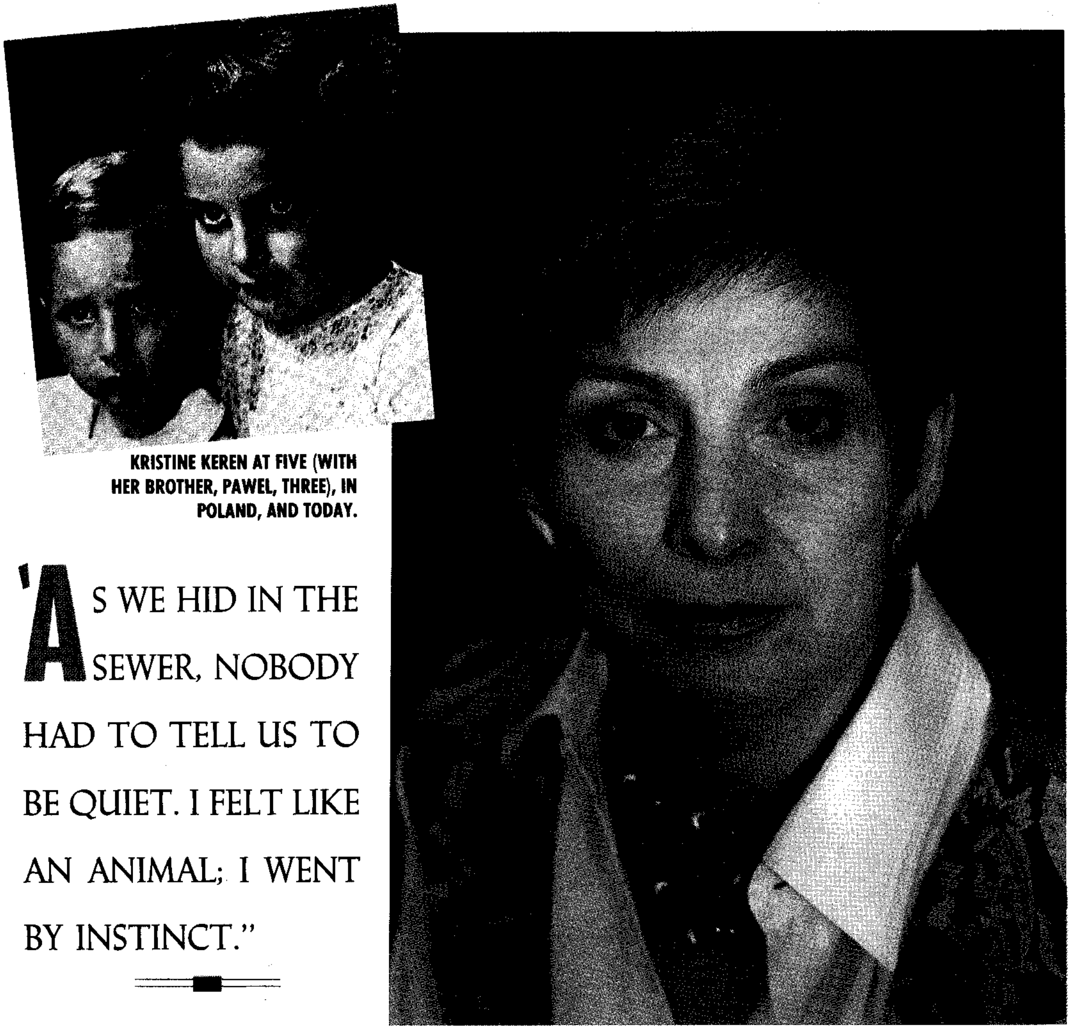
"So it was hard to come here without any roots or friends or the English language. But a year later, a quintessential American poet changed my feelings. I heard Carl Sandburg read his poetry, and I felt incredibly uplifted by the feeling about America he conveyed.

"Now, of course, the U.S. is my home. I've lived here more than 40 years. All the significant things that happened to me as an adult have happened here: getting married and having two beautiful children."

Gutter believes her interest in children—she has been a teacher and director of a nursery school—stems from her sense that she was robbed of her childhood. "By nurturing children, I've helped to heal myself," she explains. "And my place on Cape Cod, where I've been going for 30 years, means everything to me; it's a land that nobody has dispossessed me from."

Quite suddenly, Gutter's eyes fill with tears. Haltingly, she says, "All these years, I've been haunted, wondering, If the situation had been reversed, could I have saved the Kochols? Gustav Kochol and his wife set a wonderful example, and they've allowed me to trust people."

She pauses to dab at her tears. "I've dealt with the painful part," she says. "What is most emotional to me now has to do with the goodness, not the evil. I'm talking about gratitude,



KRISTINE KEREN AT FIVE (WITH HER BROTHER, PAWEL, THREE), IN POLAND, AND TODAY.

> 'AS WE HID IN THE SEWER, NOBODY HAD TO TELL US TO BE QUIET. I FELT LIKE AN ANIMAL; I WENT BY INSTINCT."

love, and renewal. What the Kochols did represents something so beautiful and exceptional, it's like a beacon of light—and that's what has lifted me out of the horror."

"WE STAYED IN THE SEWER FOR FOURTEEN MONTHS"

KRISTINE KEREN IS PETITE, WITH FINE FEATURES and an elfin hairdo. She is quick to laugh when anyone observes that she looks too young to be a dentist, let alone the mother of a dentist. But she's both. Keren, who is married to a construction engineer, shares a dental practice on Central Park South with her elder son. Another son is still in high school.

The Kerens' comfortable, attractive Long Island house, with its parquet floors, leather furniture, books, and treasured objects, is as different as it's possible to get from Kristine's wartime refuge. "We lived in Poland, in the ghetto of Lvov," she recalls. "And I remember how my father was always looking for places to hide my little brother and me. One spot was an empty space, three feet long and one foot deep, below the window. I used to have to sit in there with my brother for hours. I couldn't even breathe, I was so afraid the Germans would find us, and I'd pray for my father to come and let us out.

"My parents had to work in the labor camp, and I was often left alone with my brother. Once, when the Germans came, I had to hide him in a suitcase under the bed while I crouched in the closet, behind my mother's robe. I was only seven or eight, but I would recognize the German footsteps and hide. When they left, I would run back to let my brother out of the suitcase, so he could breathe.

"In 1943, the Germans decided to liquidate the ghetto, so my father gave everything we owned to a sewer worker who agreed to hide us in the sewer.

"When the Germans came with the Ukrainian militia, we fled, and Leopold Socha, the sewer worker, took us and several others to a small underground tunnel, where we stayed for a few days.

"Some people left; they couldn't take it. But ten of us stayed: my parents, my brother, me, and six others. We stayed in the sewer for fourteen months.

"We never went outside or saw daylight, and it was dark, with webs all over and moss hanging on the wall. It was a sewer! We slept on boards, and we had a small lamp, but that was it. You might think we were afraid of the rats—they were all over us—but we got used to them; we played with them. But my father had to stay up at night, so he could chase the rats away from eating our bread.

"Mr. Socha and two of his friends brought us food very faithfully. But there were dangers: A few times, somebody found us, and we had to run through the tunnels. And once there was a heavy rainstorm, and the water was almost up to the ceiling, which was less than five feet high. My parents, who were constantly bent, held us children up above the water, so we could breathe.

"Nobody had to tell us to be quiet. I felt like an animal; I went by instinct. But I became very, very depressed, and I didn't want to eat or talk to anybody.

"That was when Leopold Socha picked me up and took me through the tunnels and said, 'Look up,' and I saw the daylight, and he said to me, 'You have to be very strong, and one day, you will go up there and live a life like other children.'

"At my father's suggestion, Mr. Socha brought books, so my father could teach me to read and count. They said that after the war, I'd be going to school.

"But when we got out, it was hard. We had no money, and my parents had no jobs. It was a freezing winter, and I had no shoes. My father made me shoes out of newspaper and tied them with rope so I could run. I thought that if I could run, I wouldn't feel so cold.

"That was embarrassing, and I tried to hide my feet. The first money my parents got, they bought me shoes, and then I wanted everyone to see them! Then we moved to Kraków, where my parents could earn a living and we could go to school.

"In 1957, we emigrated to Israel, where I went to medical school and married a man I'd met in Poland: He had been the only child to survive in a German prison. Every Jew who comes from Europe has a story, every one!

"How did I survive emotionally and not feel like a victim? I was determined to have a normal life like anybody else. But the memory comes back. All I have to do is smell old fat and it makes me nauseated—not because it's spoiled but because I remember this taste from during the war.

RENÉE ROTH-HANO (ABOVE, RIGHT), AT THIRTEEN, IN FRANCE, AND TODAY.

'MY BAPTISM CAUSED ME TERRIBLE ANXIETY; ONCE I WAS FOUND SLEEPWALKING IN THE GRAVEYARD."

"No, I'm not afraid of rats. I was afraid of water, from that flooding in the sewer, but I decided to conquer the fear, and in Poland, I became a professional swimmer.

"Sometimes, when I'm enjoying a beautiful day, I think about the people in my family who died. I had a cousin who was my age, and I'll never forget her face that day I saw her going into the concentration camp. That will always live with me."

Unlike some survivors, Keren has not tried to hide her experiences from her sons; her story is the subject of Robert Marshall's book *In the Sewers of Lvov: The Last Sanctuary From the Holocaust* (Scribners, fall 1991). "I think the story helps when things are difficult," Keren muses. "I say to them, 'Life is not so easy, but you have to go ahead. You cannot give up.' "

"THE HELL BEGAN AFTER THE WAR"

MARIE-CLAIRE RAKOWSKI WEARS A BLACK leather miniskirt with a striking one-of-a-kind silk blouse. She calls herself "artsy and European-looking." Her brown hair is naturally curly, with the crimped look that chic women pay a fortune to emulate. She is a success—she has an M.B.A. in finance and international business, she manages a company—but her smile is frequently ironic, and her eyes are sad.

"For me, the hell began after the war," she says, hunching over in her chair. "I was born in Belgium in 1943. My mother was afraid we were going to be captured, so she sent my four-year-old sister to a convent, and, at two months old, I was placed with a Catholic couple who couldn't have a baby and were grateful to have me. So I had a very rich childhood. I remember loving my Catholic parent, Poppy, very much.

"But at some point after the war, I was kidnapped by a Jewish organization. They probably had very idealistic intentions, but it ruined my life—that's the way I see it now. My whole life went into complete chaos from the age of four.

"I was taken to Switzerland and reunited with my sister, who had contracted typhus in the convent and lost most of her hair. In many ways, I was a more glowing, happy child than she was. She'd had a tough time, and for years she acted out on me—physically attacking me, and once throwing me down the stairs. She made my life miserable, and now we don't even speak.

"But the most terrible thing was the shock of being taken from 'my' family and sent to one home after the next, almost all of them people who didn't know me or care about me. For quite a few years, I didn't know what the hell was happening to me, and there are whole blocks of time that are just blind. Every day, I was expecting things to get back to normal, and they never did. I went from one foster home to the next, just hating my life.

"After two years in Switzerland, my sister and I were taken to the U.S., where we were used by the Jewish organization as a symbol of Jewish children saved from the war. A summer camp we went to used my picture on the top of their letterhead.

"We were placed with a succession of American families. One was very good and helpful, but others were awful, including one man who sexually abused me. Eventually, we were reunited with our mother. When she saw me, she smothered me in a hug. I remember smelling her and not liking the way she smelled. I was her daughter, and she was, I guess, very happy to see me, but to me, she wasn't anyone I liked or loved.

"Of course, I felt guilty. When she was saved by the soldiers, she weighed only 70 or 80 pounds. She had been in Auschwitz with my father, who died, and they had done crazy experiments on her. She really needed us, but she wasn't what I had in mind as a mother. She threw me out when I was sixteen—she sent me to a home for girls because she couldn't deal with me.

"I've had twenty years of therapy, and that—and my four happy years with my Catholic parents—pretty much saved me," says Rakowski, flashing a smile.

She confesses, "I've lived in my apartment for more than ten years, but I can't bring myself to decorate, or even finish unpacking. I like antiques a lot, and I'm very visual, but I can't seem to make my home beautiful. Perhaps it's because I still half expect to be taken away or moved or kidnapped. It's like I don't dare get too comfortable.

"I also have trouble maintaining relationships with men. I grew up in a house pretty much with women: my sister and mother. I have certain issues about men that I still need to work at.

"In terms of the rest of my life, in some ways I'm an overachiever and in some ways I can't get it together. But it's getting better. Lately, I've been thinking a lot about my past. Around my family, I never spoke about my experiences. I felt they'd suffered more, so I didn't have a right to speak. But now I know I need to own my experience if I'm ever to heal.

"My Catholic parents are dead now, and I feel frustrated that I can't show them the gratitude and love I feel. I did write to them, but for years I was too involved in the ongoing nightmare to really appreciate all they did for me.

"I feel it's important to share our stories with the world. If we don't speak up, there will be nothing to stop people from denying what happened, from saying, 'Those children were so young then, and it was so long ago, how could it matter anymore?' "

"GET ME OUT OF THIS, GOD, AND I'LL BECOME A NUN"

RENÉE ROTH-HANO IS TALL, GENEROUSLY BUILT, and smiling. Her dark skin and hair are set off by her jewelry: silver-and-turquoise earrings, bracelets, rings. We have met in the Hidden Child Project's office. I ask her what her Upper East Side apartment is like. "Homey," she says, describing her collection of dark-brown and black pre-Columbian pottery and the maroons and beiges she has chosen for the walls and rugs. "It's important to me to look at things that are pleasurable," she says. Roth-Hano, a psychiatric social worker and writer, clearly enjoys her surroundings—and her life.

"It hasn't been easy up to now: Whenever we hidden children talked about our pasts, some people would say, 'Look, you had it easy—you weren't in a camp. So be happy you're alive.' But lots of people were very damaged. For instance, I had a carefree childhood, but it ended when I was eight and the war broke out.

"Germany annexed Alsace, where we lived, and a few days later we fled. We took refuge in Paris, but it wasn't a real sanctuary. About twelve major anti-Semitic decrees were passed between 1940, when we got to Paris, and 1942, when we had to go into hiding.

"The one that got to me was the one that said I had to wear the Star of David. I was ten by then, and I had been a very inquisitive, outgoing kid, but now I was just ashamed, and I became withdrawn.

"Six weeks later, there was a big roundup, and 14,000 Jews were arrested. A secret maid's room was found for my parents, and my two sisters and I were sent to a convent in Normandy.

"Now, ours was a different kind of hiding: We were in plain sight, but what we were hiding was our Jewishness. People were very nice to me, but I was so afraid, I didn't dare to make real friends.

"I liked the Catholic religion; it was comforting, and the nuns were very good to us. We breathed the religion every day. My Jewishness had not been very firmly entrenched. Yes, we'd gone to temple for the Holy Days, and I hadn't liked the fact that women had to be separate from the men, which meant I couldn't stay with my father. That was the only emotion I had about my Jewishness. And that's why I'd felt so incensed by the decrees in which they told me, 'You are a Jew,' even though I didn't feel like a Jew and wasn't raised as one. Still, at the convent I tried not to cross myself often.

"Soon after that, we were baptized. It was meant to make us safer, more like the others. But I was filled with fear. I thought, Once you're baptized, that's it, and I had guilty visions of flying up to Heaven without my parents. I was in anguish, but I couldn't tell anyone. I had terrible anxiety attacks, and once I was found sleepwalking in the graveyard. Then I got jaundice, and I was sure I would die, but I didn't.

"Three weeks after my recovery, the Allied troops landed, and we were bombed for three solid days. We all had to flee to the country because the convent was near an ammunition depot targeted by the English.

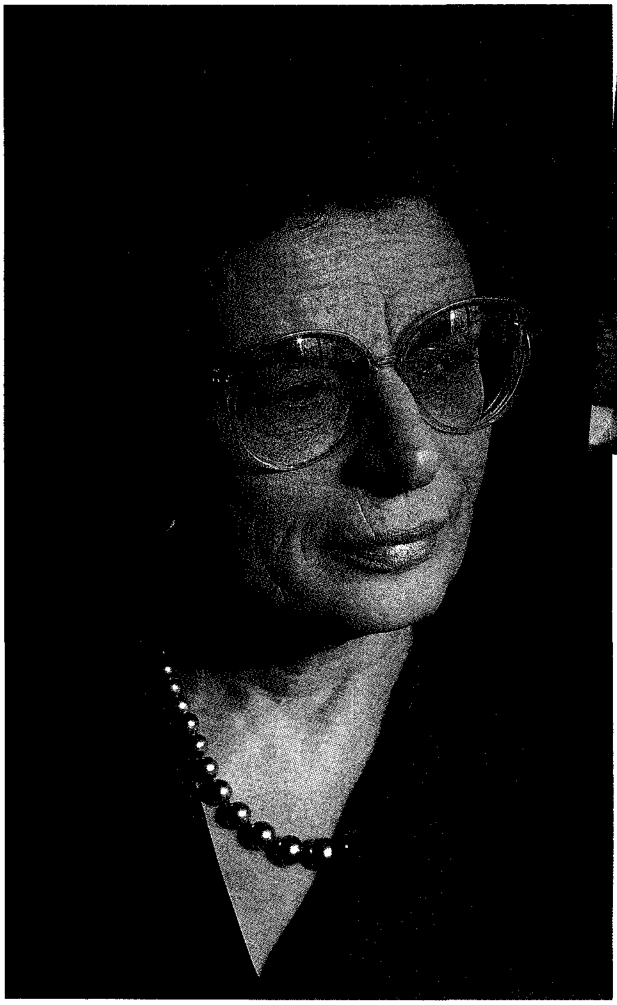
"In the middle of the bombing, I thought we were going to die, and we were all praying, and I made a vow: 'God, if you get me out of this one, I promise to become a nun.'

"I was totally committed! For the next five years, I walked around thinking, I don't want to be a nun, but I felt that I was compelled. But then one day the calling left—and I felt totally empty and depressed, like I had no belief in anything.

"Even though the war was over, I was ashamed of being a Jew. In France, I told people I was Catholic and lived in terror that they'd find out and make fun of me.

"At nineteen, I came to the U.S. by chance, as a governess. And something amazing happened. I was at Macy's, and it was early spring—I thought in terms of Easter—and there were two ladies at the cosmetics counter, one actually hollering to the other, 'How was your Seder last night?' I froze. I thought, Wait! You can't talk about a Seder here, in public! I gasped. But nobody minded, and I said, 'My God, it's wonderful! Nobody's even ashamed.' And they went on talking, like it was no big thing, and I felt like something inside me was breaking free.

"And since then, the process of reaccepting myself has con-



CARLA LESSING TODAY, AND AT TEN, IN HOLLAND.

"THE MOST FEARFUL THING WAS TRUCKS PASSING. I'D HOLD MY BREATH; I KNEW THEY MIGHT SEARCH THE HOUSE."

tinued. I became a psychiatric social worker, and found I could relate well to anybody feeling oppressed, and I could help them.

"My younger sister hasn't been so fortunate. She doesn't consider herself Jewish, nor do her kids. I've tried to tell them, 'It's okay to be a Jew—to be anything you are.' But they don't know what I'm talking about."

Since 1968, Roth-Hano's happiness has grown deeper; in that year she married an accountant named John, who clearly adores her.

She has written a children's book, *Touch Wood: A Girlhood in Occupied France* (Four Winds/Macmillan, 1988), which brought many fan letters, including one from Normandy that said, "Thank you for honoring our town." Now Renée is writing a sequel. "I find it ironic—and healing," she says. "I am being rewarded for the very thing I used to feel so ashamed of."

"I LOST MY CAPACITY TO ENJOY LIFE"

SOCIAL WORKER CARLA LESSING LIVES IN A SUNNY CONverted carriage house in Westchester with her husband, a graphics designer—he, too, was a hidden child—and their gray tabby cat. The Lessings have a son and a daughter, both of whom are married, with children, and who live nearby. A trouble-free life, one might think, and it is—on the surface.

Carla's black skirt and white blouse are subdued, just like her makeup and jewelry. "If I wear red, I might be noticed," she explains in a soft voice. Carla—five foot one, with dark hair and glasses—spent her childhood being unobtrusive. In Holland, that wasn't easy for a dark little girl with a Jewish face.

LIFE IN THE CONVENT

SAYS RENÉE ROTH-HANO, "OURS WAS A DIFFERENT KIND OF HIDING: WE WERE IN PLAIN SIGHT, BUT WE WERE HIDING OUR JEWISHNESS."

In 1942, her widowed mother, her fifteen-year-old brother, and Carla—then twelve—went into hiding to escape their call to the camps. "A Jesuit priest found us a place in The Hague with an elderly lady who felt that God would forgive her sins if she rescued Jews," Carla says.

"The room where we hid was dark and small, and we had to be so quiet, the anxiety gave my brother many asthma attacks. But he was not allowed to cough, because we were surrounded by neighbors.

"The main problem was, the old lady was extremely fearful and couldn't sleep at night, so we had to leave. But that turned out to be lucky! Just one month after we left, her neighbor in the same stairwell was picked up by the Germans just for storing Jewish property! If we had been there, they would have found us too.

"So we went to Delft, where the Catholic underground took us to the small house of a barber named van Geenen and his wife, a beautician. They had seven children ranging in age from two to eighteen. The family lived above the shop.

"The street was very narrow, so that we could not go near the windows. During the day, we did not dare to walk around or use the bathroom, because we knew the customers downstairs would hear us.

"We ended up staying in that room for 30 months. Understandably, the hiding mother was very nervous. Well, it wasn't her idea to have us there, it was her husband's. He was a great man—extraordinary, an angel—and he was in his glory, helping people and fighting authority. "But there was a lot of tension and, always, the danger that we'd be caught. The most fearful thing for me was trucks going by. That meant they were going to search the house or that they knew you were there. Every time a truck passed, I'd hold my breath and hope. Even now, a truck at night sounds like danger."

Carla continues, "I knew that if I did something wrong—if I went too close to the window—someone might see me and inform the Germans. Then we'd be put in camps and possibly killed . . . my family and the hiding family, too.

"Always, with the van Geenens, I was quiet. I was afraid if I said the wrong thing, they'd say, 'Out you go.' It was like I was invisible—I lost spontaneity; I became very inhibited.

"Even when we heard that the war was over and we could go outside, I didn't," Carla says. "I cried. I was so afraid it wasn't true. I said, 'I'm not going out there.' They finally persuaded me to go out into the street. There was a lot of joy, but I still couldn't believe it was over.

"Afterward, my brother went to Israel. My mother and I stayed behind, and I went to school both day and night. Then I met my husband, and we emigrated to the U.S. I was nineteen by then.

"My mother never talked about the hiding experience. You start your life anew. But it was hard.

"This past year, I went to Holland. My hiding mother was 90 years old, and I felt that I needed to go. Five of her children were there, and we had a lot of conversations about the war years, which we had never done before."

Carla hesitates. "They told me how much our being there upset the family, how the eldest daughter married much earlier than she had planned because the house was too full . . . and how, when the oldest son was drafted, he went to Germany, to a work camp where they made ammunition—even though he didn't want to—because his refusing or hiding would certainly have put us in too much danger.

"One of the children was twelve when we were in hiding, and he's very angry now. He felt that my mother, who was very poor, should have given his father more money. Hearing that, I used the same defenses I had then . . . almost like disassociating myself. It was only when I got back home that I could even think about it.

"The eldest daughter, Corrie Duppen, is the one I've kept in touch with. She's now almost 70, and she was able to say, 'My mother wasn't always so nice to you.'

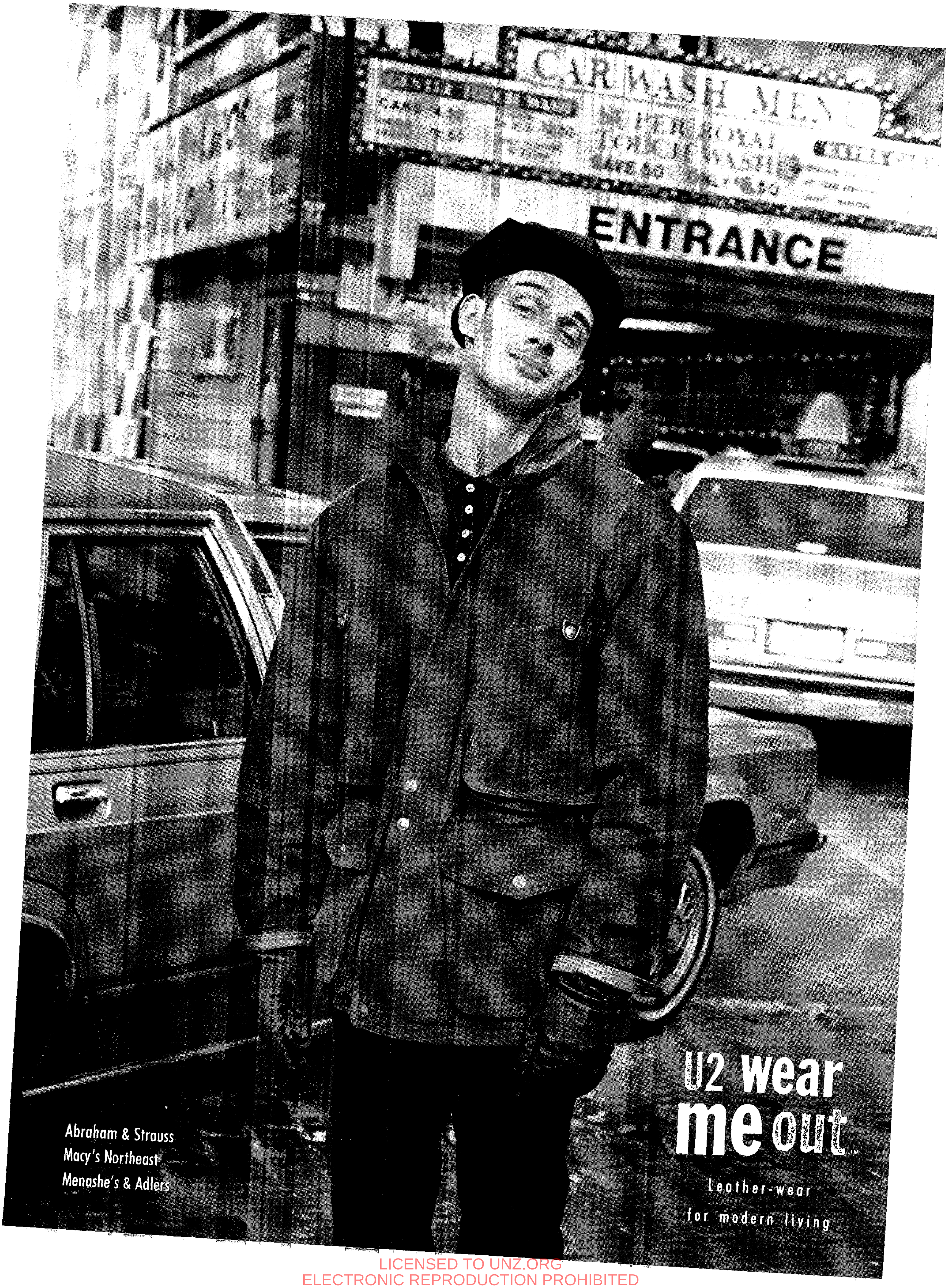
"Our children know only bits and pieces of our war experiences," Carla says thoughtfully. "Even my husband and I never talked about it to each other. We didn't want to know how much the other one had suffered.

"I still get overly anxious," she admits. "When my children were growing up, if they didn't come home on time, I would always think of the worst thing. I've also suffered from sleep disturbance, waking up startled, with palpitations.

"I know, too, I lost my capacity to enjoy life. This comes from years and years when you hold yourself so tightly together. I did all the normal things—I went to school and college and graduate school; I went shopping. But underneath, there was always fear.

"But it's getting better," says Carla, who recognizes that under her gentle shyness, there is—and has always been—great determination and strength.

"Therapy, talking, it all helps," she says. "It's also very joyful to see our children and grandchildren living happy lives. For so many years, I carried tension and the fear of death. Now, when I see the family expanding with new life, I can't believe the difference! I had a birthday party recently, with children and grandchildren all over the place. I loved that. It felt like a new beginning: life now, rather than death." ■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PAST FORWARD

BY MARTHA BAKER

▶ Fresh from star turns on runways all over town, the dress is back, with the simplest chemise looking right by day, the little black sheath stepping out at night. It's a season pulsing with color—with lemon and lime, lavender and hot pink. And while the body-conscious dressing of the eighties still sizzles, a counterpoint to suits of cool, timeless chic, many designers have taken a dizzying trip in a time machine, with déjà vu detours to decades past. So what'll it be . . . retro or risqué? Hippie or *haute*? The right choice for the nineties: all of the above.

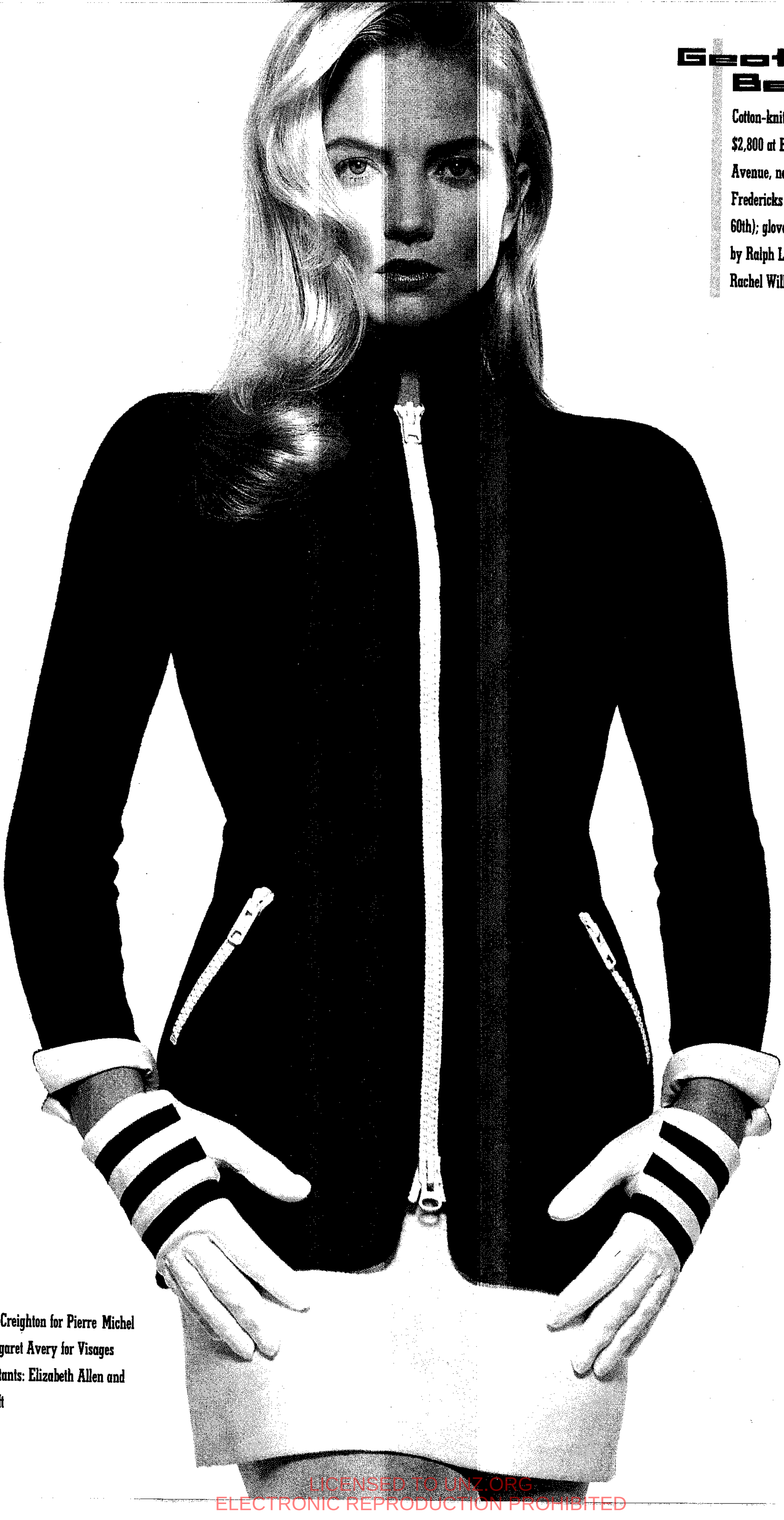
SPRING FASHION

THE NINETIES

Stretchy bicycle shorts and lingerie looks, streamlined suits and sleek scuba styles—

Strike a pose; there's nothing to it.

PHOTOGRAPHED BY **CHUCK BAKER**



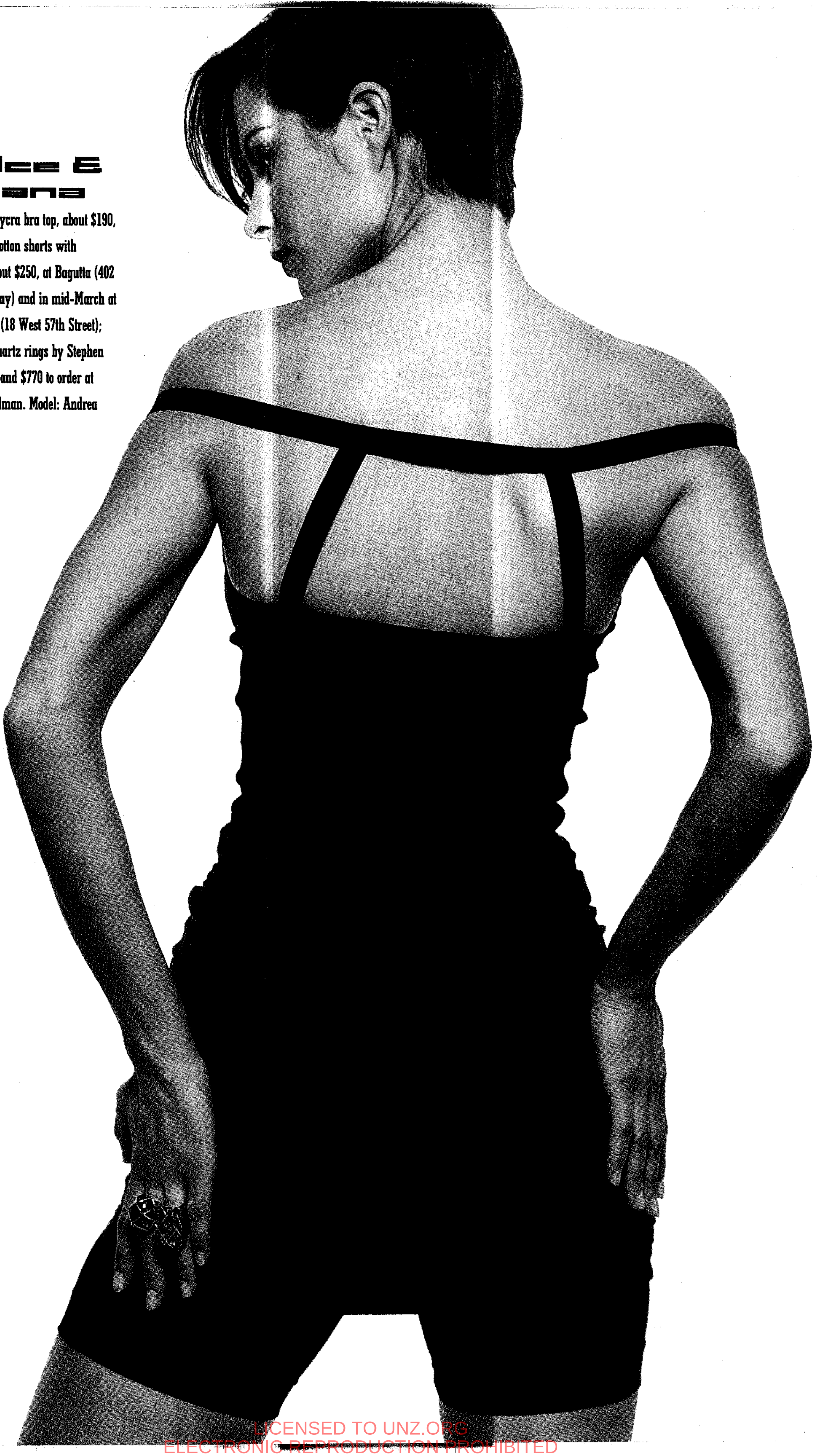
Geoffrey Beene

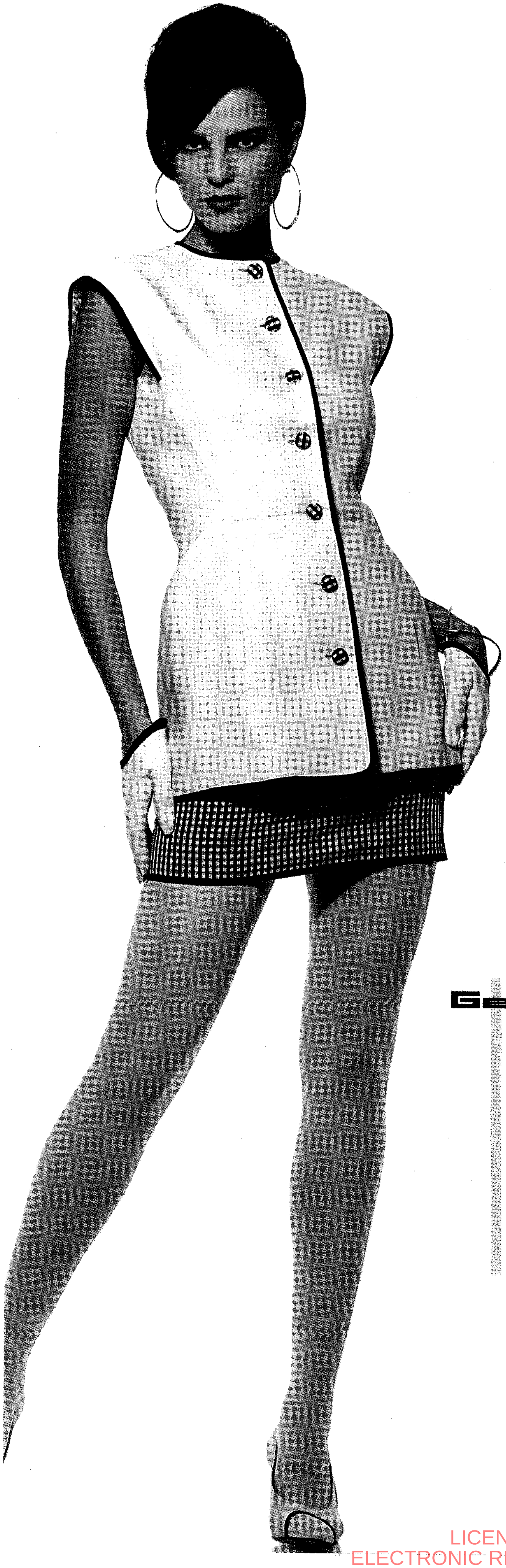
Cotton-knit jacket and linen skirt, $2,800 at Elizabeth Arden (691 Fifth Avenue, near 54th) and Sara Fredericks (508 Park Avenue, near 60th); gloves by Geoffrey Beene; tights by Ralph Lauren Hosiery. Model: Rachel Williams.

Hair: Colleen Creighton for Pierre Michel
Makeup: Margaret Avery for Visages
Fashion assistants: Elizabeth Allen and Courtney Kraft

Dolce & Gabbana

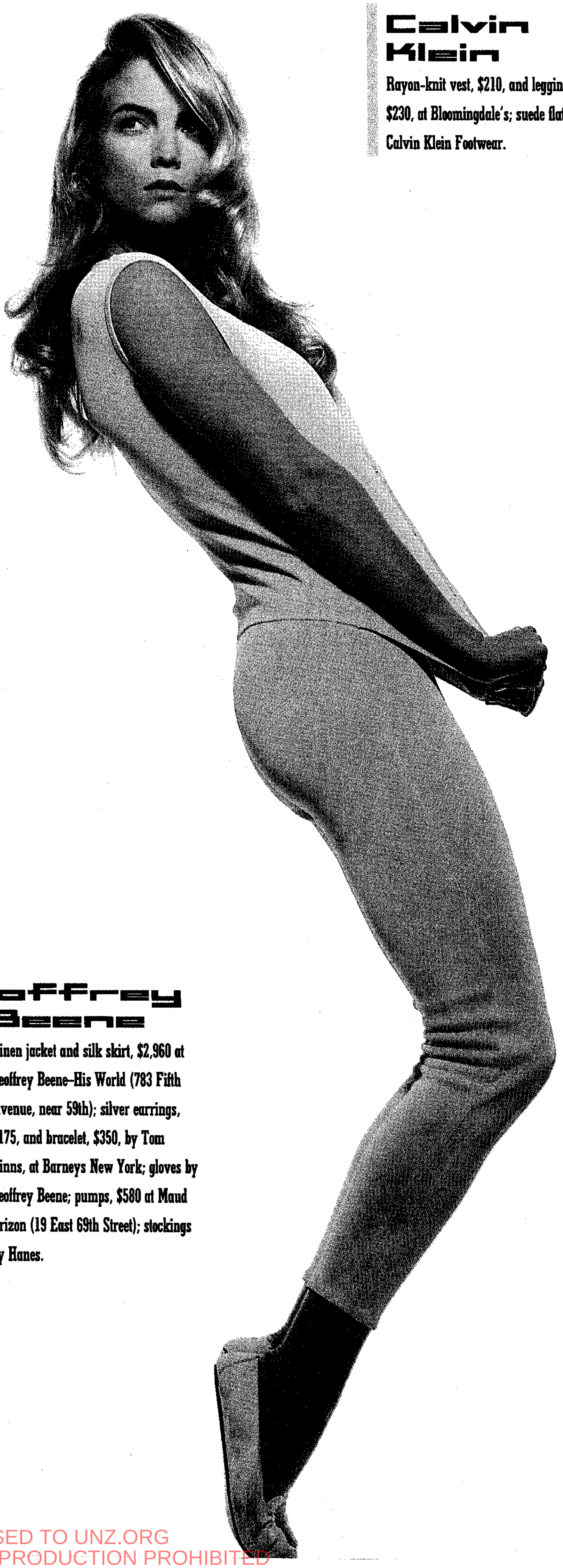
Cotton-and-Lycra bra top, about $190, and stretch-cotton shorts with overskirt, about $250, at Bagutta (402 West Broadway) and in mid-March at Charivari 57 (18 West 57th Street); silver-and-quartz rings by Stephen Dweck, $730 and $770 to order at Bergdorf Goodman. Model: Andrea Seyboth.





Geoffrey Beene

Linen jacket and silk skirt, $2,960 at Geoffrey Beene–His World (783 Fifth Avenue, near 59th); silver earrings, $175, and bracelet, $350, by Tom Binns, at Barneys New York; gloves by Geoffrey Beene; pumps, $580 at Maud Frizon (19 East 69th Street); stockings by Hanes.



Calvin Klein

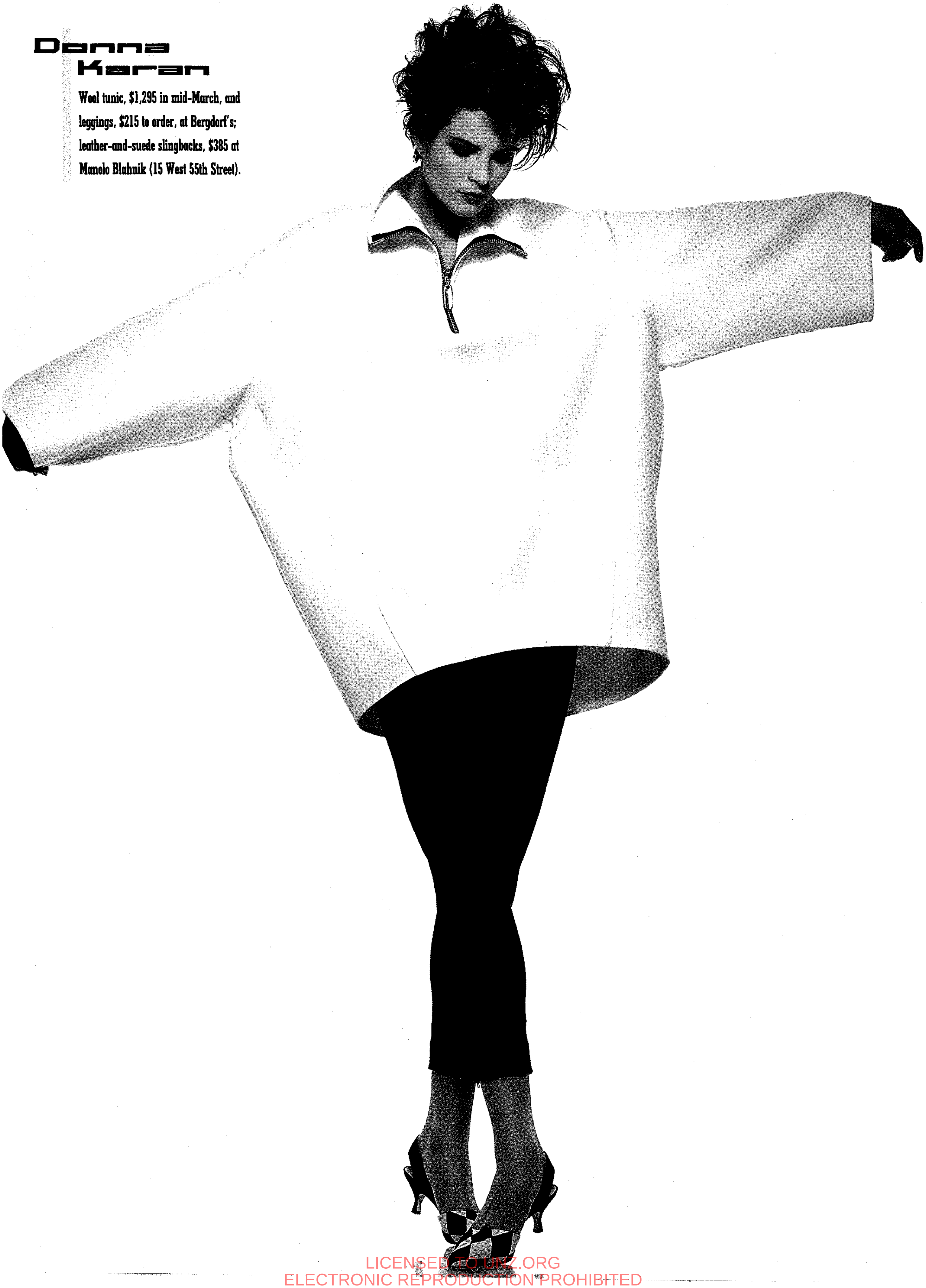
Rayon-knit vest, $210, and leggings, $230, at Bloomingdale's; suede flats by Calvin Klein Footwear.

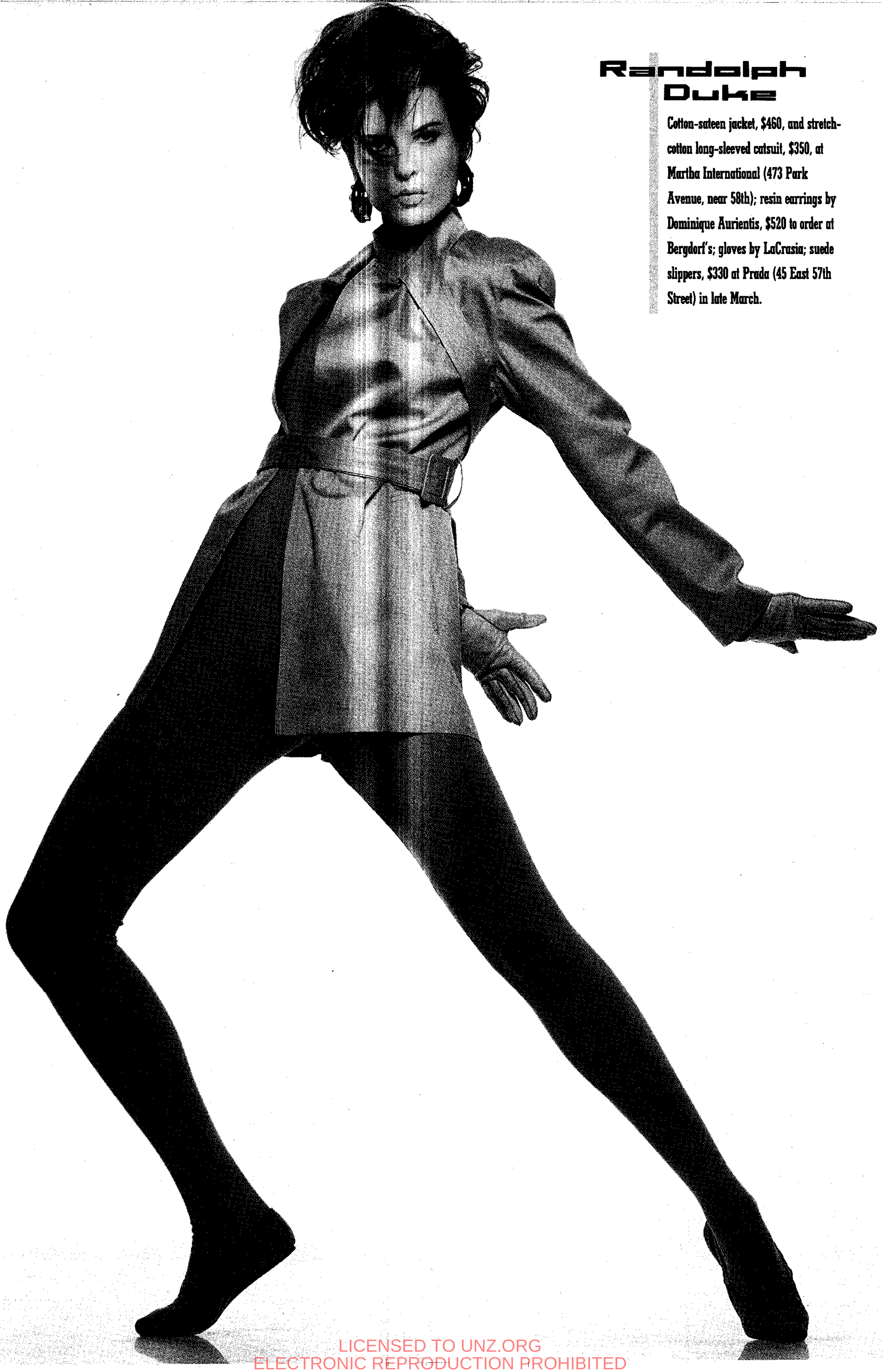
Bill Blass

Wool scuba dress, $1,400 to order at Martha (475 Park Avenue, at 58th); silver earrings by Martha Sturdy, $215 to order at Bergdorf's.

Donna Karan

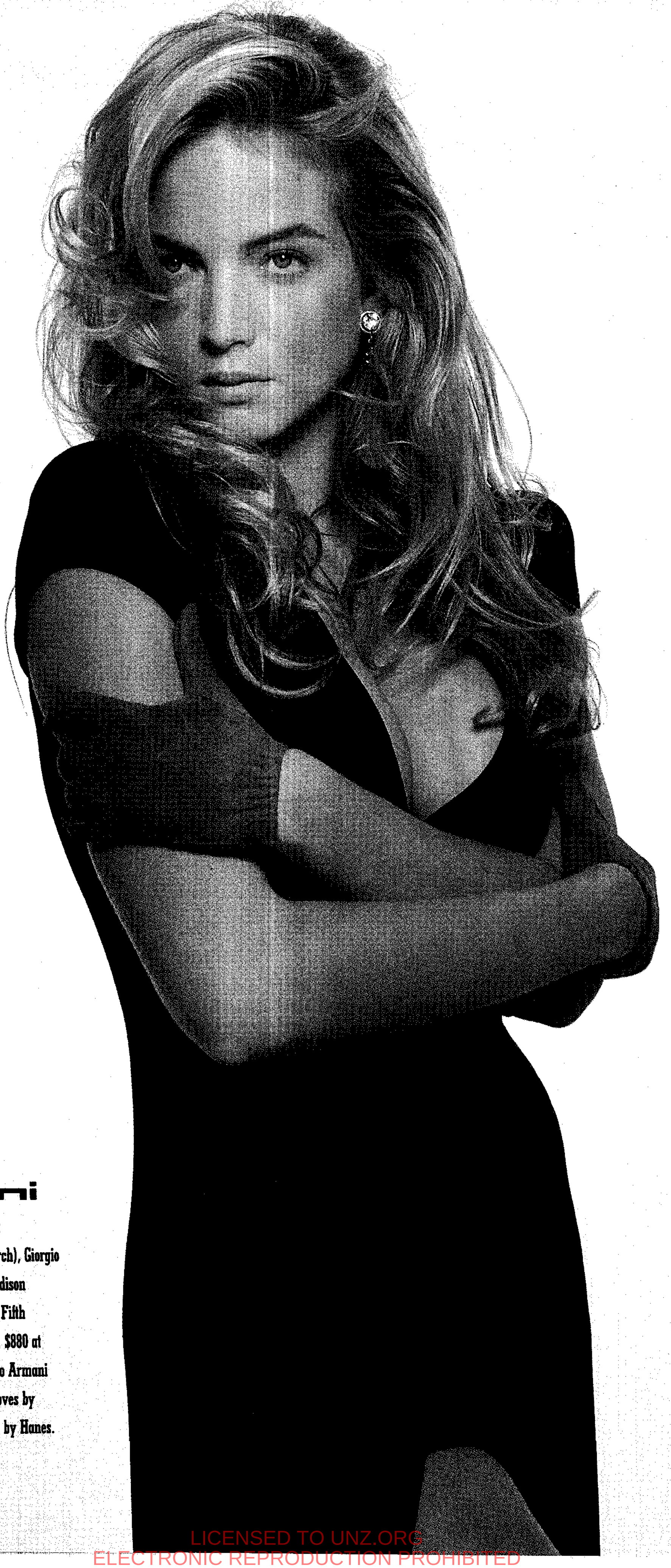
Wool tunic, $1,295 in mid-March, and leggings, $215 to order, at Bergdorf's; leather-and-suede slingbacks, $385 at Manolo Blahnik (15 West 55th Street).





Randolph Duke

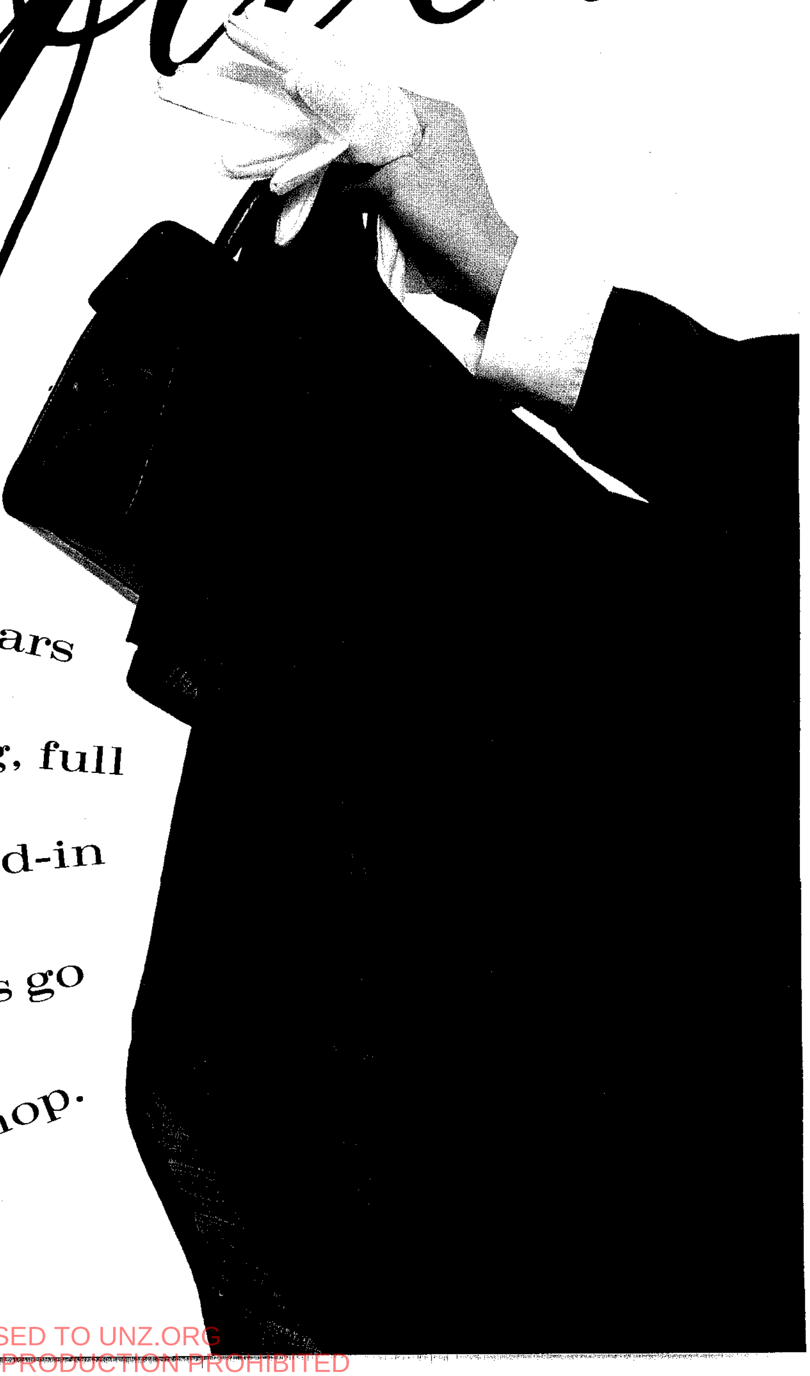
Cotton-sateen jacket, $460, and stretch-cotton long-sleeved catsuit, $350, at Martha International (473 Park Avenue, near 58th); resin earrings by Dominique Aurientis, $520 to order at Bergdorf's; gloves by LaCrasia; suede slippers, $330 at Prada (45 East 57th Street) in late March.



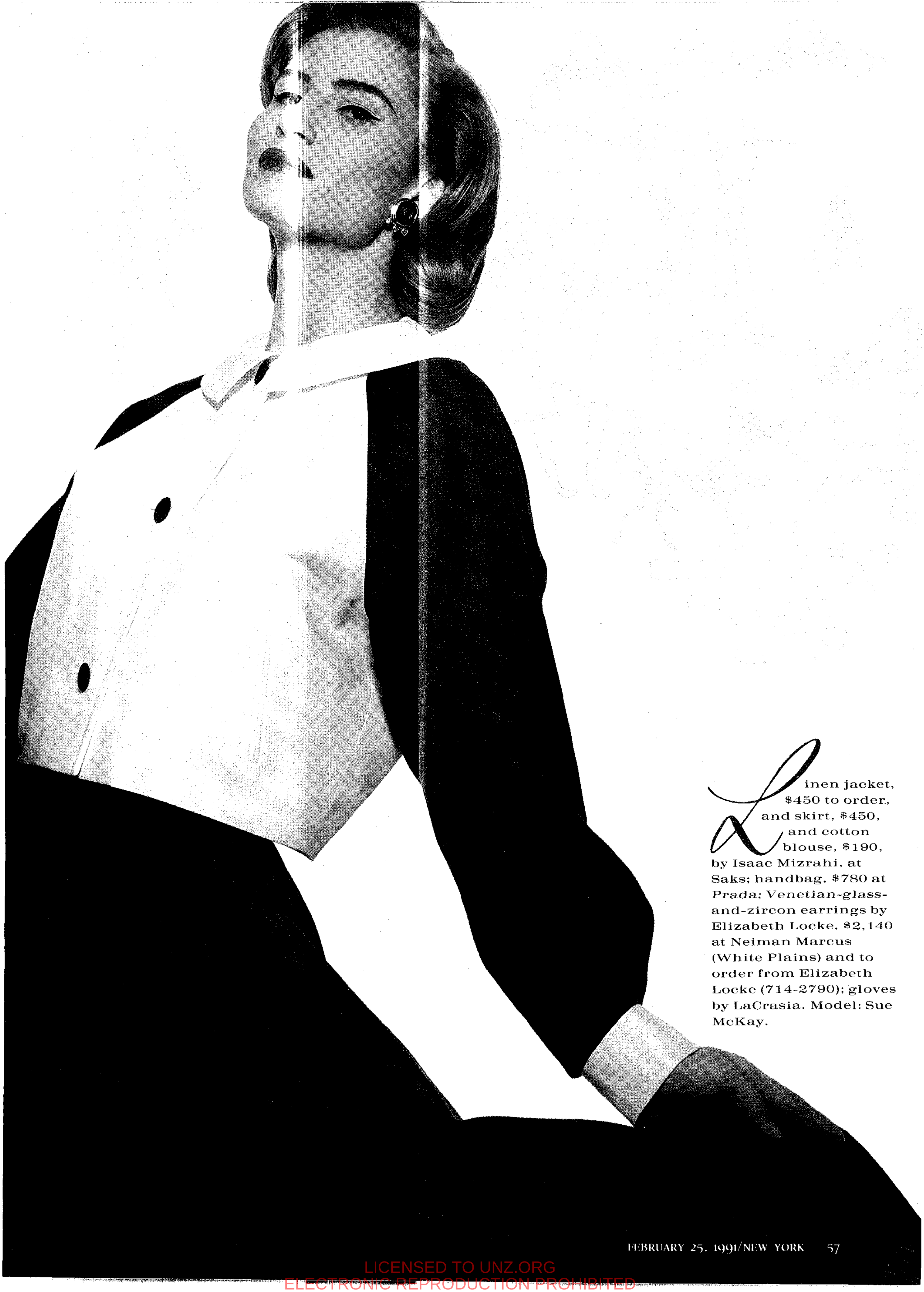
Giorgio Armani

Silk-crêpe dress, $2,900 at Bloomingdale's (early March), Giorgio Armani Boutique (815 Madison Avenue, near 68th), Saks Fifth Avenue; silk-crêpe shorts, $880 at Bloomingdale's and Giorgio Armani Boutique; earrings and gloves by Giorgio Armani; stockings by Hanes.

The Fifties

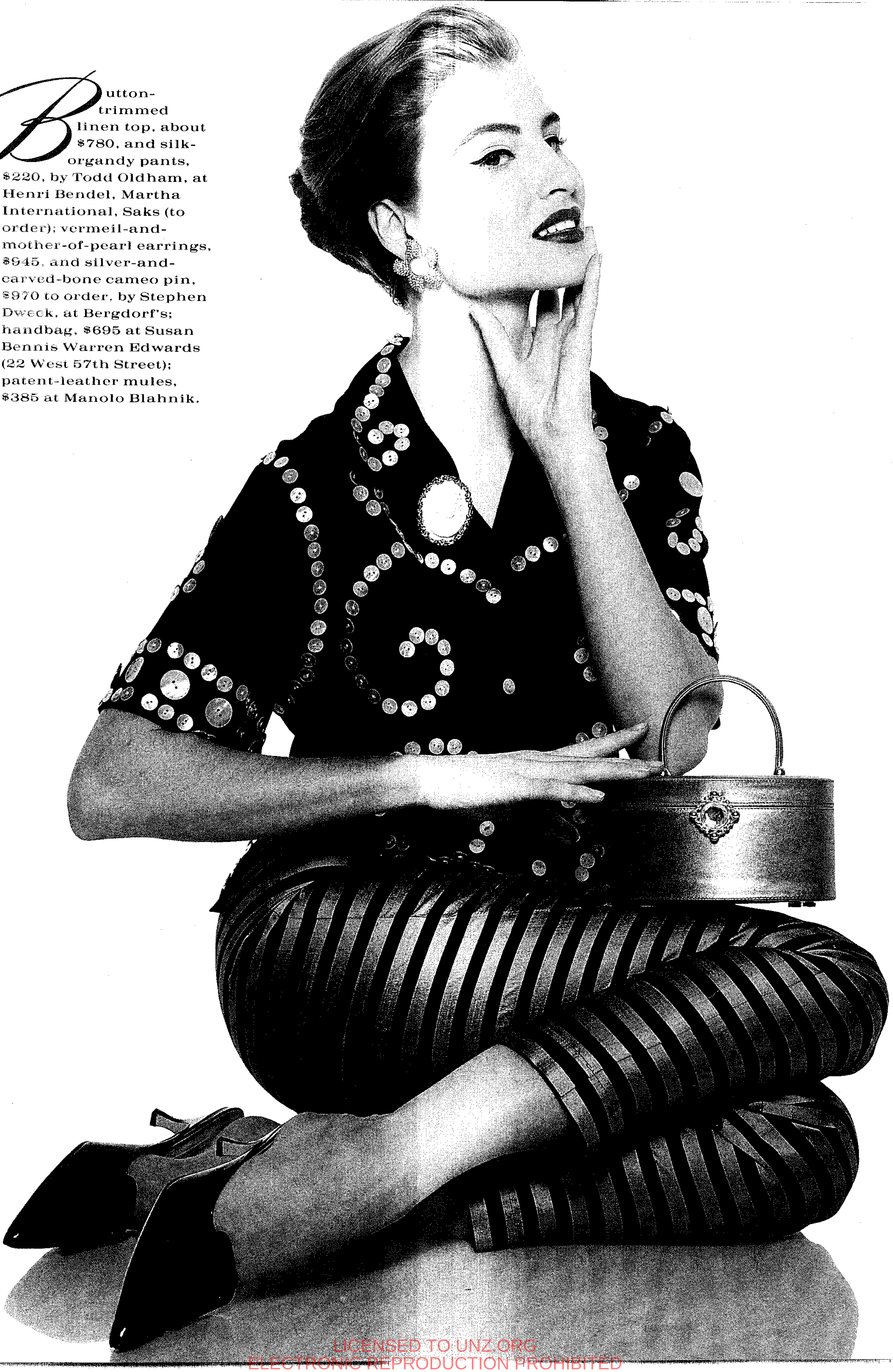


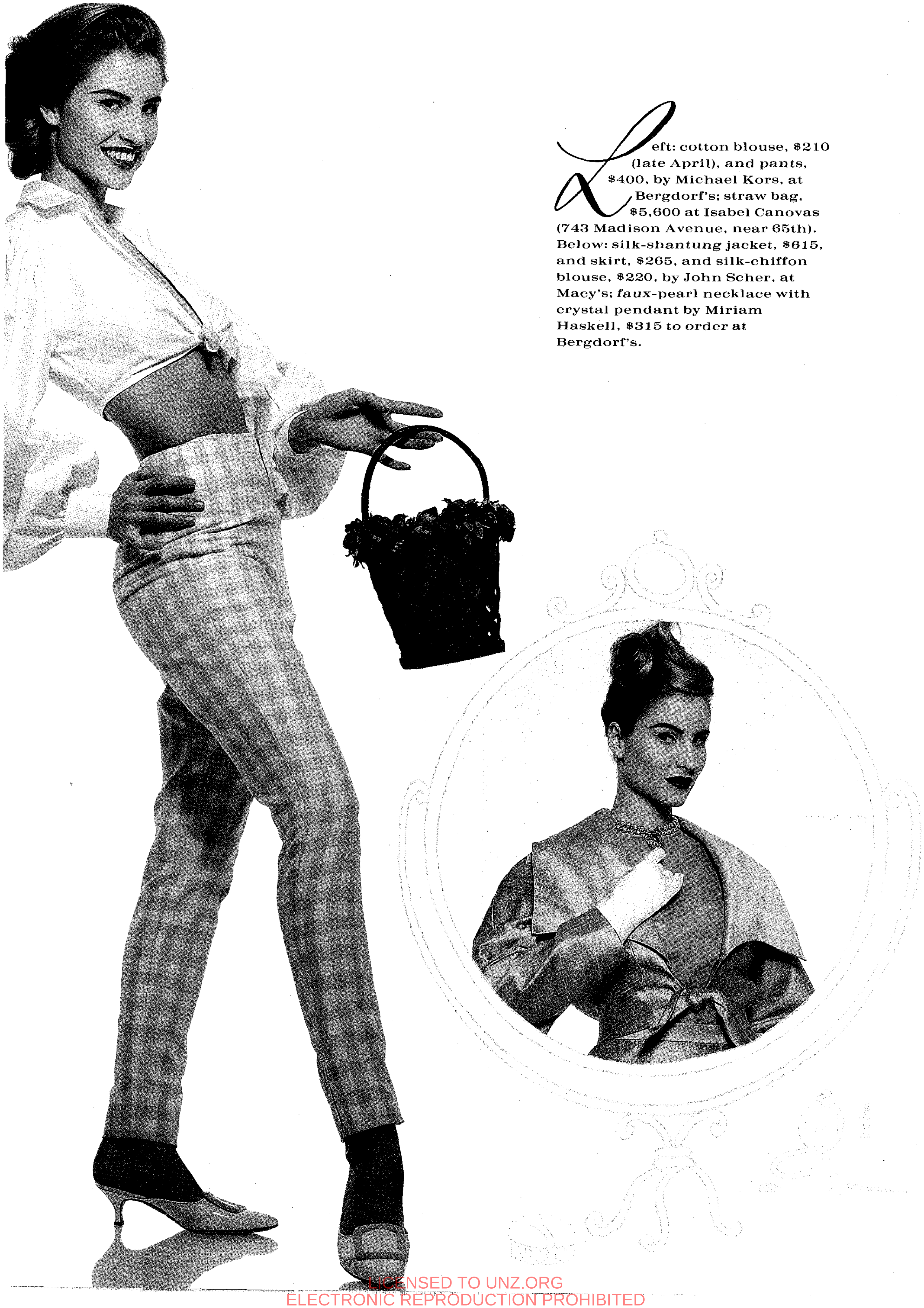
Peter Pan collars and cigarette pants, big, full skirts and cinched-in waists—Let's go to the hop.



Linen jacket, $450 to order, and skirt, $450, and cotton blouse, $190, by Isaac Mizrahi, at Saks; handbag, $780 at Prada; Venetian-glass-and-zircon earrings by Elizabeth Locke, $2,140 at Neiman Marcus (White Plains) and to order from Elizabeth Locke (714-2790); gloves by LaCrasia. Model: Sue McKay.

Button-trimmed linen top, about $780, and silk-organdy pants, $220, by Todd Oldham, at Henri Bendel, Martha International, Saks (to order); vermeil-and-mother-of-pearl earrings, $945, and silver-and-carved-bone cameo pin, $970 to order, by Stephen Dweck, at Bergdorf's; handbag, $695 at Susan Bennis Warren Edwards (22 West 57th Street); patent-leather mules, $385 at Manolo Blahnik.



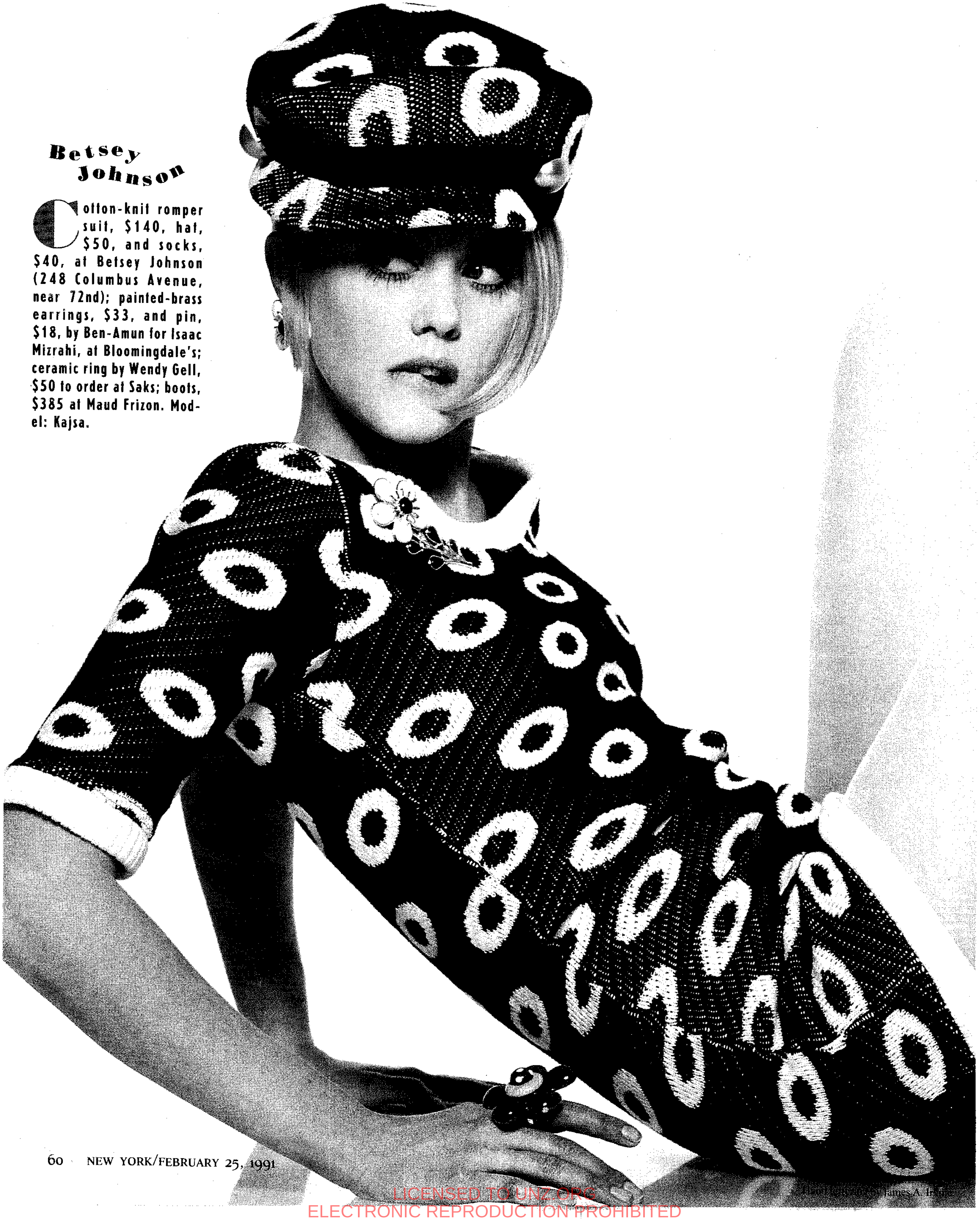


Left: cotton blouse, $210 (late April), and pants, $400, by Michael Kors, at Bergdorf's; straw bag, $5,600 at Isabel Canovas (743 Madison Avenue, near 65th). Below: silk-*shantung* jacket, $615, and skirt, $265, and silk-chiffon blouse, $220, by John Scher, at Macy's; *faux*-pearl necklace with crystal pendant by Miriam Haskell, $315 *to order* at Bergdorf's.

Sexy hot pants and go-go boots, A-line dresses and littl

Betsey Johnson

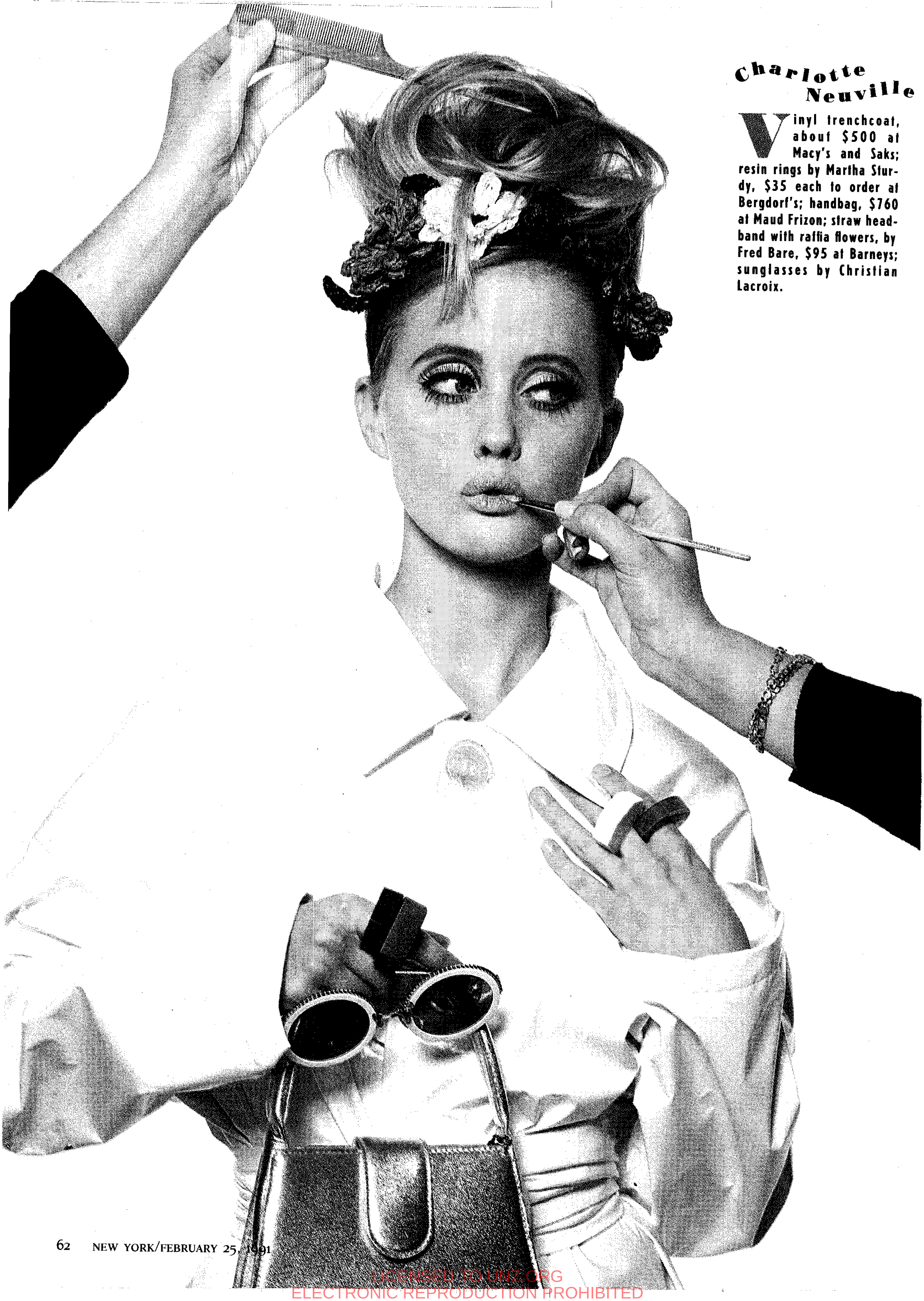
Cotton-knit romper suit, $140, hat, $50, and socks, $40, at Betsey Johnson (248 Columbus Avenue, near 72nd); painted-brass earrings, $33, and pin, $18, by Ben-Amun for Isaac Mizrahi, at Bloomingdale's; ceramic ring by Wendy Gell, $50 to order at Saks; boots, $385 at Maud Frizon. Model: Kajsa.



Photographs by James A. [illegible]

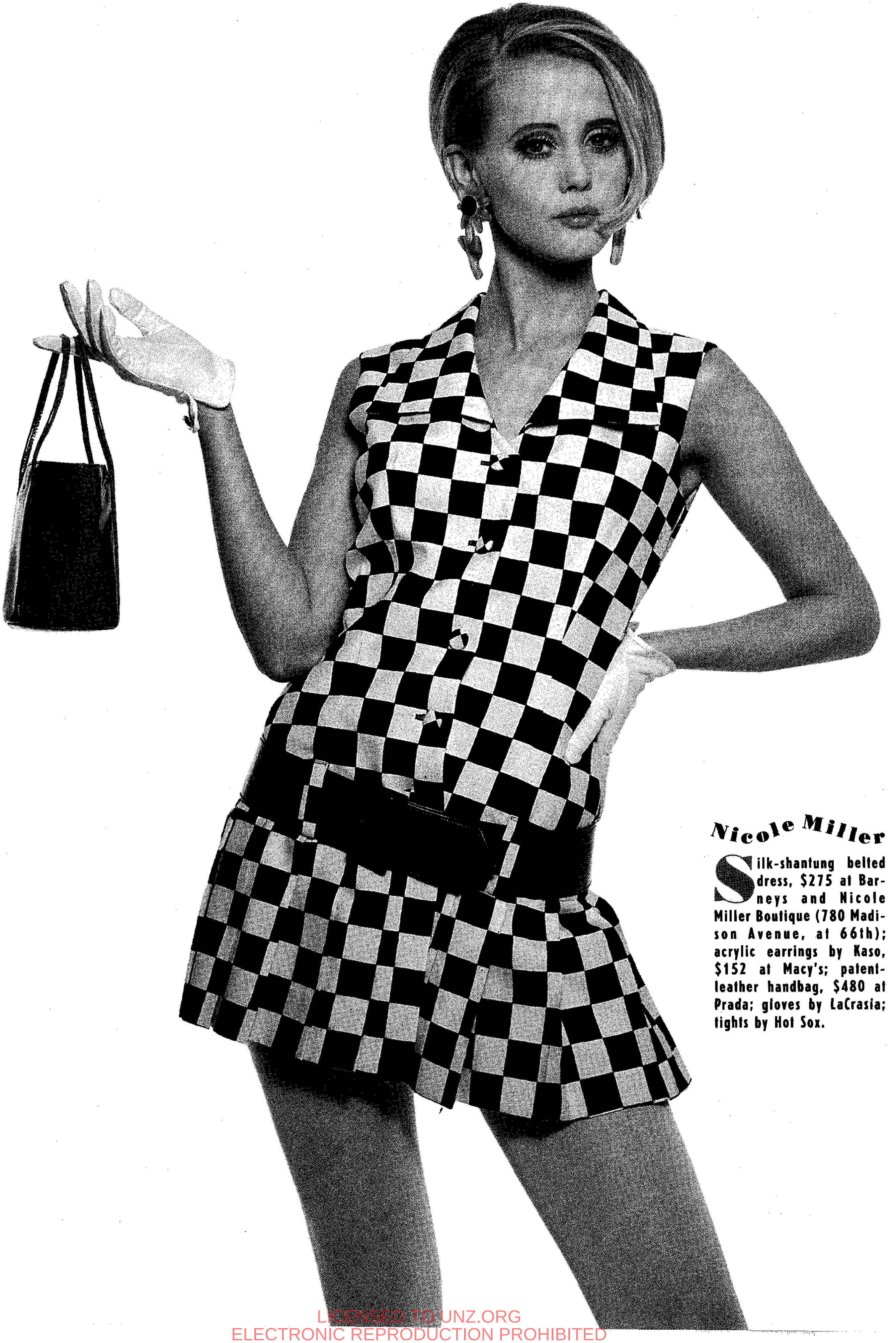
white gloves—So here's to you, Mrs. Robinson.

THE SIXTIES



Charlotte Neuville

Vinyl trenchcoat, about $500 at Macy's and Saks; resin rings by Martha Sturdy, $35 each to order at Bergdorf's; handbag, $760 at Maud Frizon; straw headband with raffia flowers, by Fred Bare, $95 at Barneys; sunglasses by Christian Lacroix.

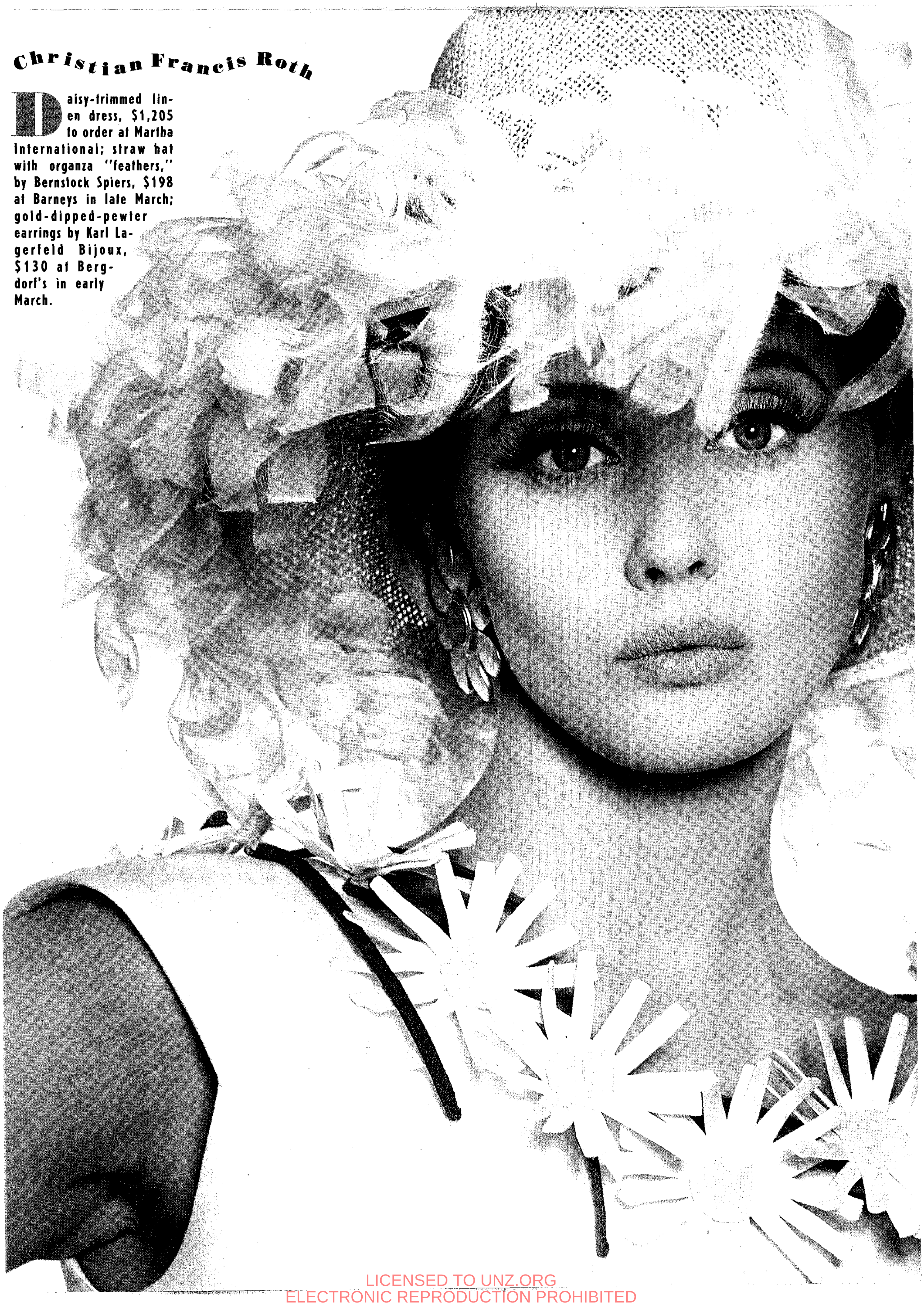


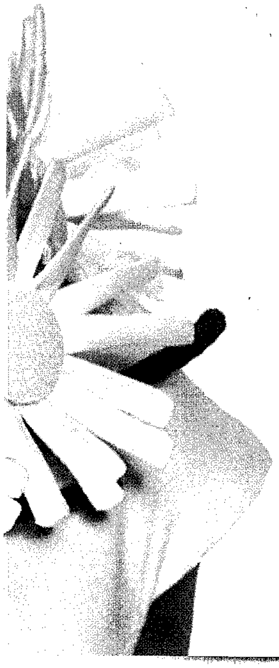
Nicole Miller

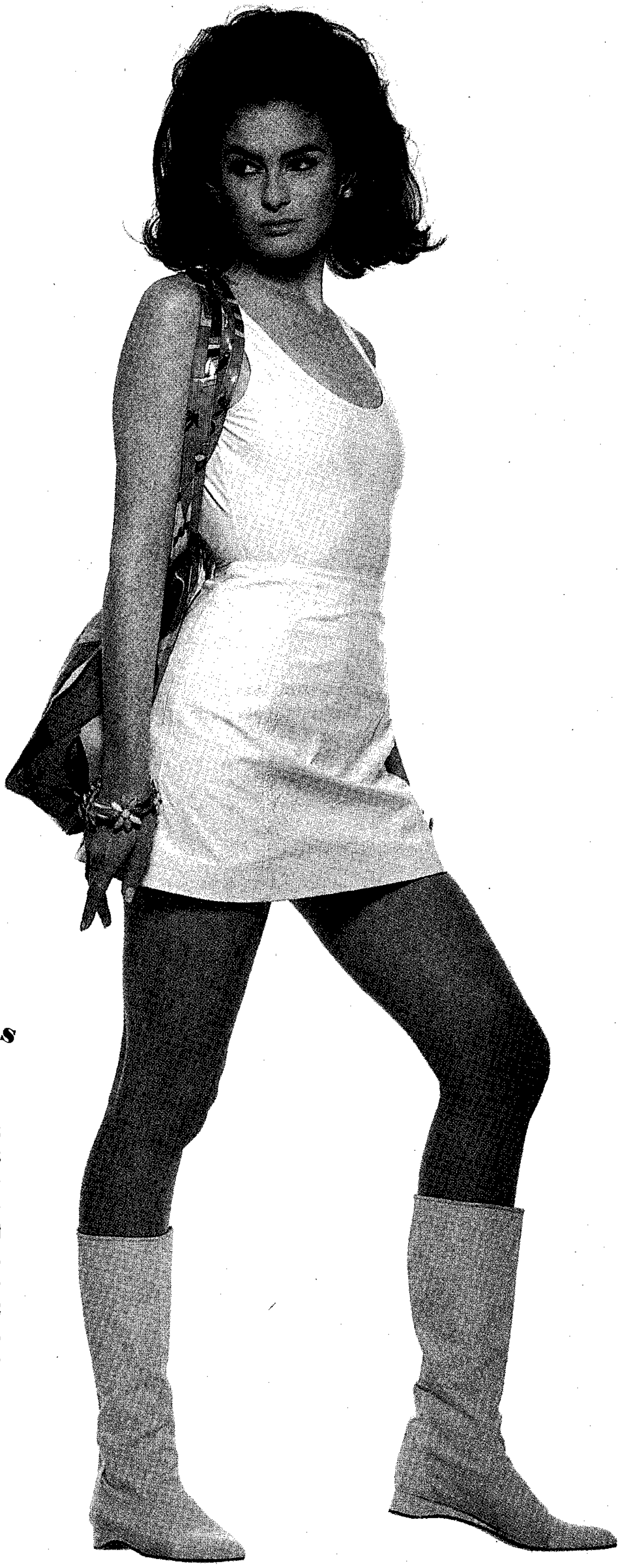
Silk-shantung belted dress, $275 at Barneys and Nicole Miller Boutique (780 Madison Avenue, at 66th); acrylic earrings by Kaso, $152 at Macy's; patent-leather handbag, $480 at Prada; gloves by LaCrasia; tights by Hot Sox.

Christian Francis Roth

Daisy-trimmed linen dress, $1,205 to order at Martha International; straw hat with organza "feathers," by Bernstock Spiers, $198 at Barneys in late March; gold-dipped-pewter earrings by Karl Lagerfeld Bijoux, $130 at Bergdorf's in early March.

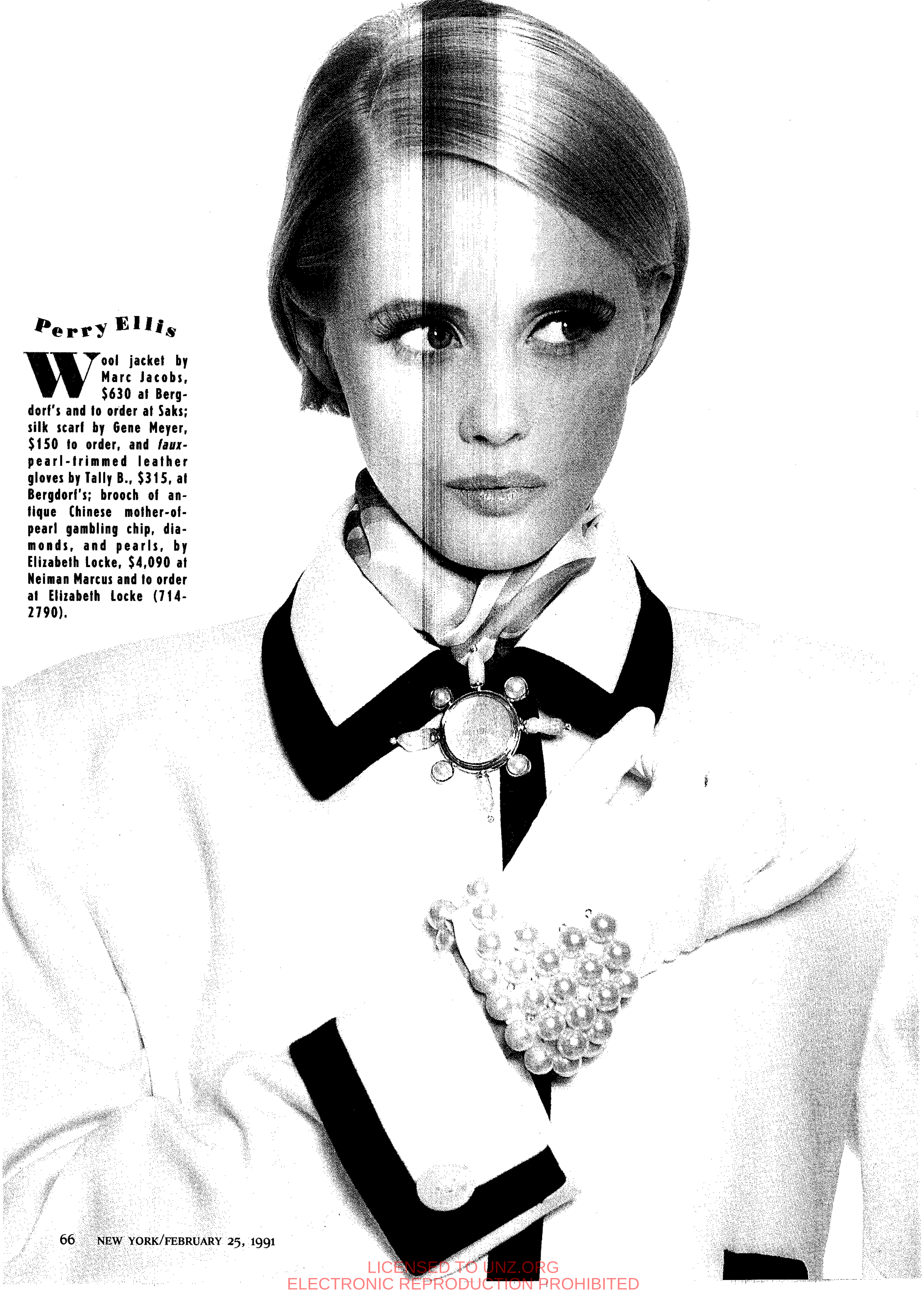






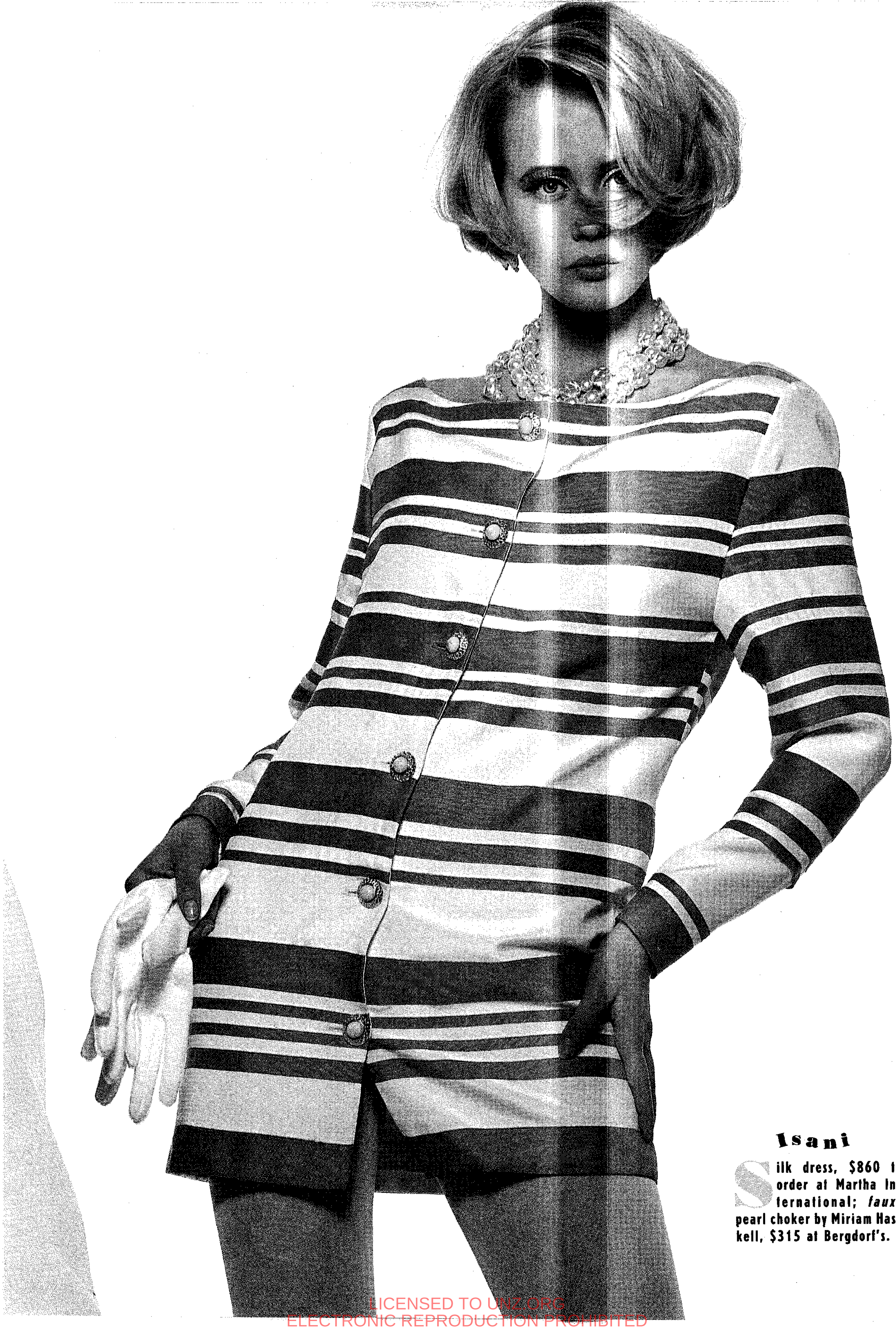
Michael Kors

Vinyl bodysuit, $210, and skirt, $600, at Barneys in mid-April; painted-brass earrings, $60, and bracelet, $150, by Isaac Manevitz for Ben-Amun, at Bloomingdale's; vinyl bag, $160 at Emilio Pucci Boutique (24 East 64th Street); canvas-and-leather boots, $520 at Maud Frizon. Model: Robin Hazelwood.



Perry Ellis

Wool jacket by Marc Jacobs, $630 at Bergdorf's and to order at Saks; silk scarf by Gene Meyer, $150 to order, and *faux*-pearl-trimmed leather gloves by Tally B., $315, at Bergdorf's; brooch of antique Chinese mother-of-pearl gambling chip, diamonds, and pearls, by Elizabeth Locke, $4,090 at Neiman Marcus and to order at Elizabeth Locke (714-2790).

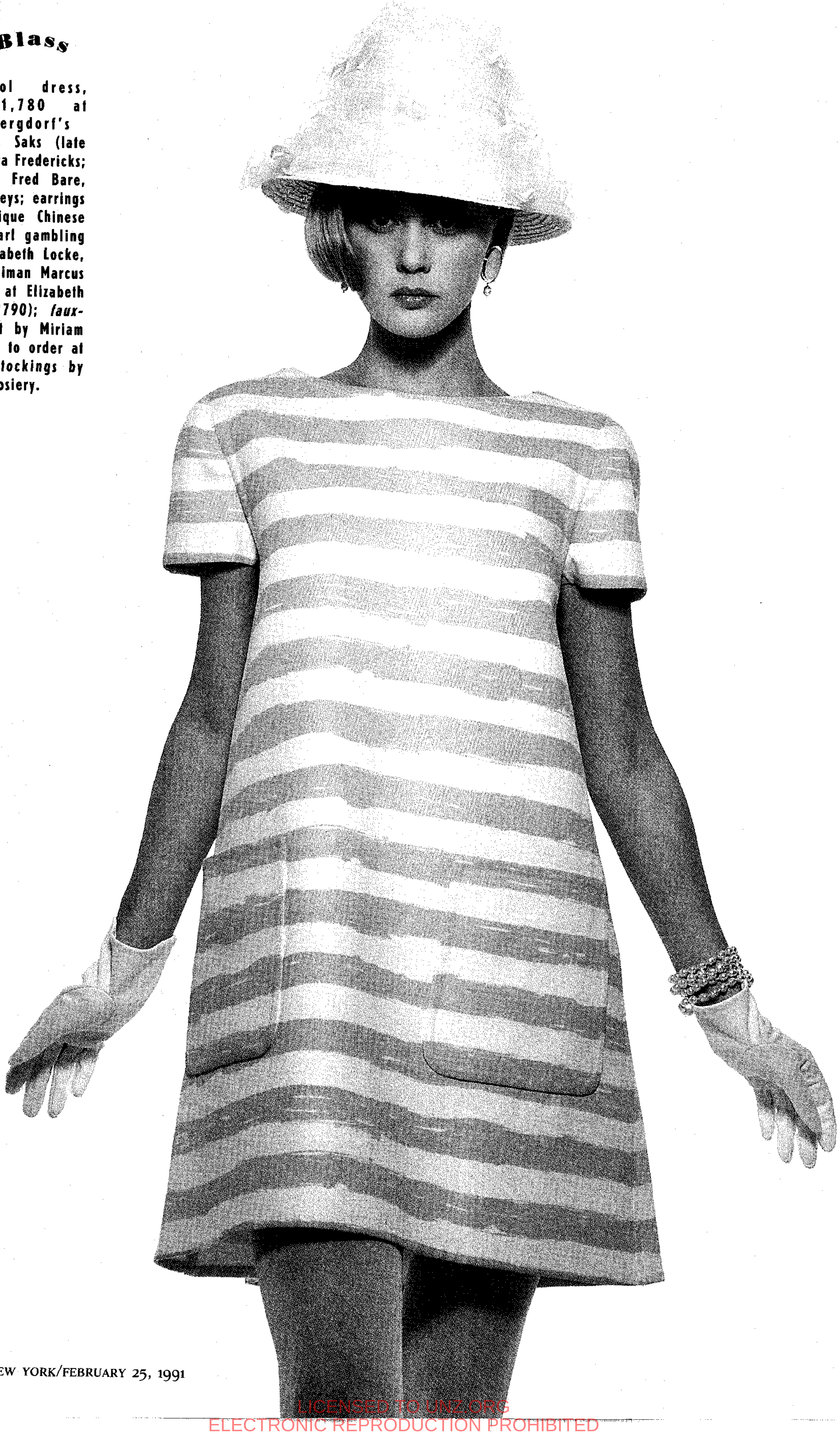


Isani

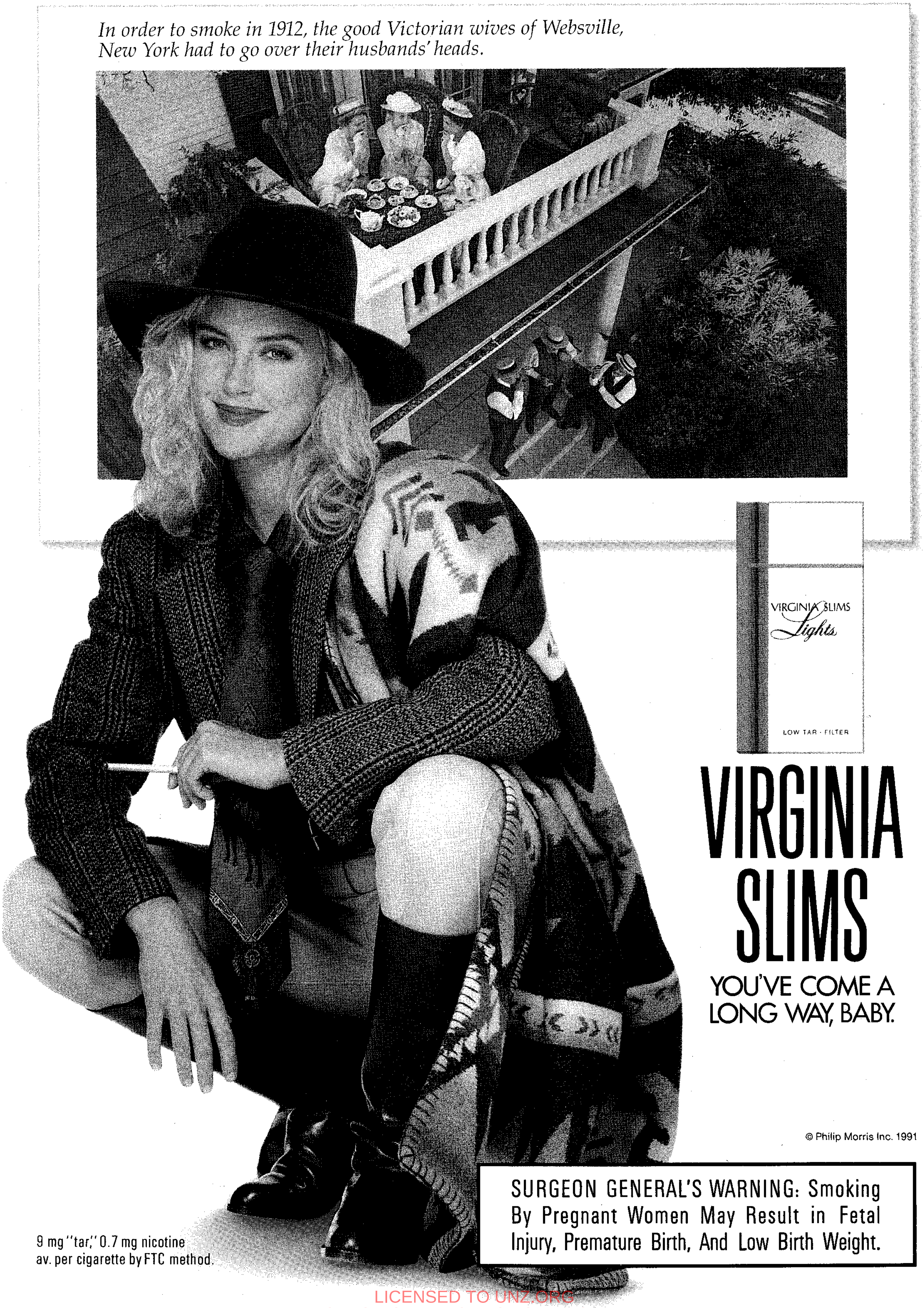
Silk dress, $860 to order at Martha International; *faux*-pearl choker by Miriam Haskell, $315 at Bergdorf's.

Bill Blass

Wool dress, $1,780 at Bergdorf's (late March), Saks (late February), Sara Fredericks; straw hat by Fred Bare, $180 at Barneys; earrings made of antique Chinese mother-of-pearl gambling chips, by Elizabeth Locke, $2,600 at Neiman Marcus and to order at Elizabeth Locke (714-2790); *faux*-pearl bracelet by Miriam Haskell, $190 to order at Bergdorf's; stockings by Calvin Klein Hosiery.



In order to smoke in 1912, the good Victorian wives of Websville, New York had to go over their husbands' heads.



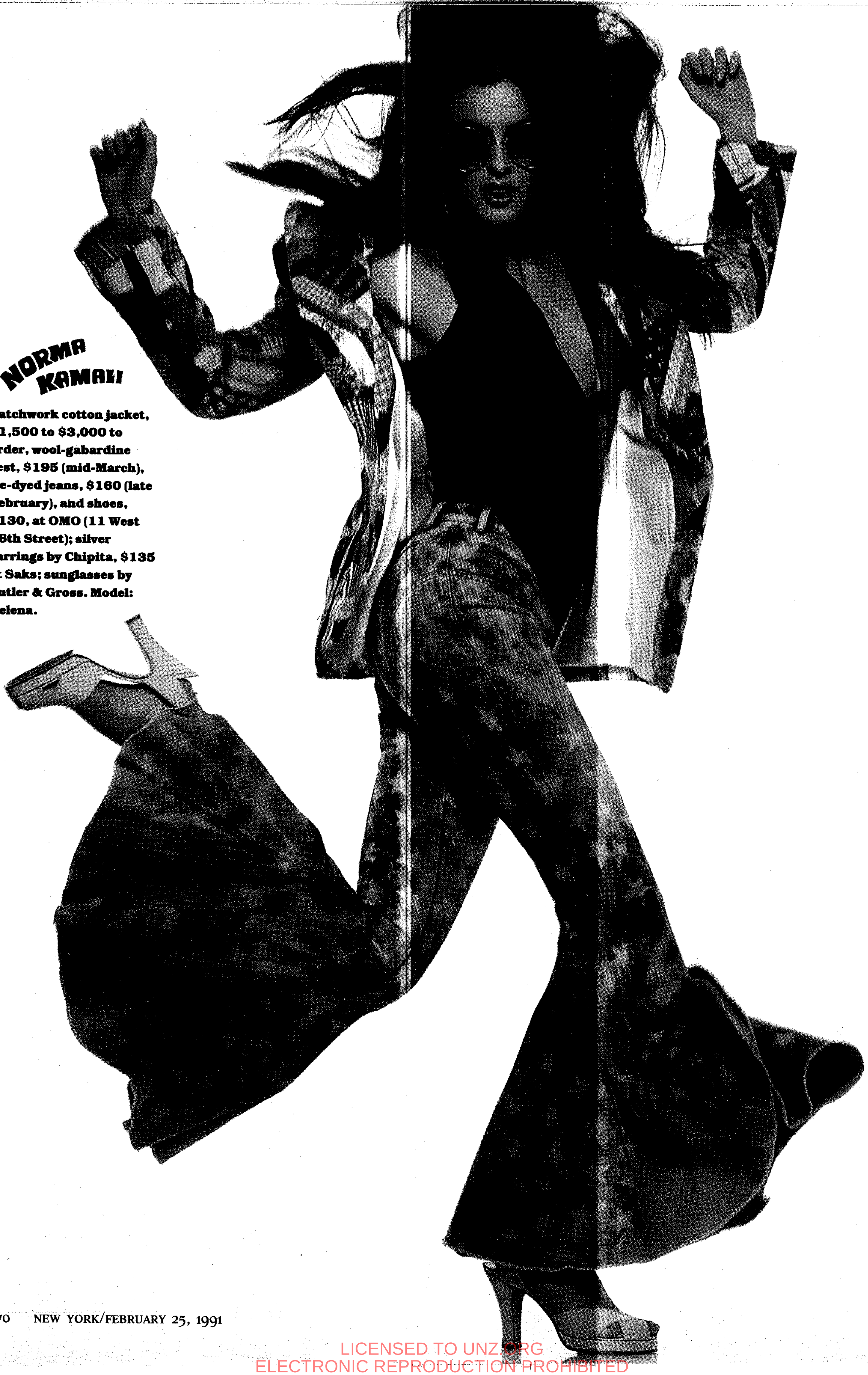
VIRGINIA SLIMS

YOU'VE COME A LONG WAY, BABY.

© Philip Morris Inc. 1991

SURGEON GENERAL'S WARNING: Smoking By Pregnant Women May Result in Fetal Injury, Premature Birth, And Low Birth Weight.

9 mg "tar," 0.7 mg nicotine
av. per cigarette by FTC method.



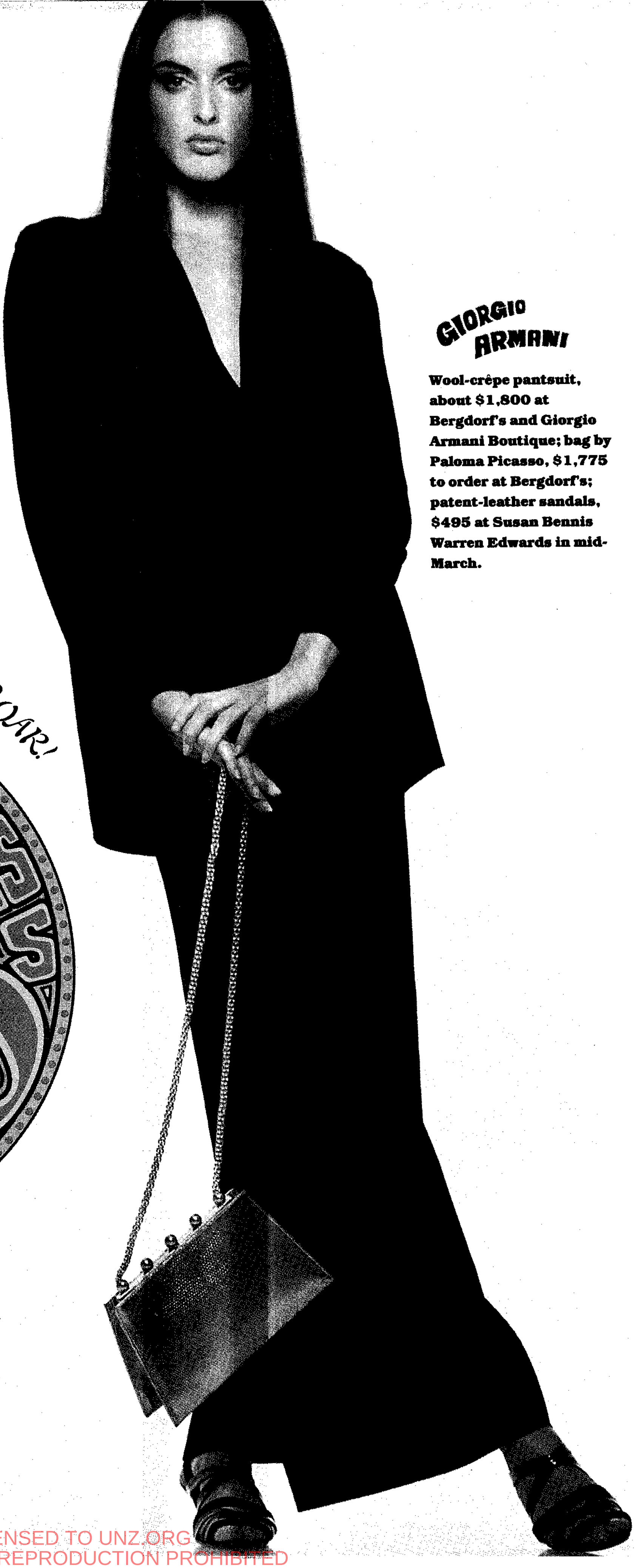
NORMA KAMALI

Patchwork cotton jacket, $1,500 to $3,000 to order, wool-gabardine vest, $195 (mid-March), tie-dyed jeans, $160 (late February), and shoes, $130, at OMO (11 West 56th Street); silver earrings by Chipita, $135 at Saks; sunglasses by Cutler & Gross. Model: Helena.

PATCHWORK JACKETS AND PLATFORM SHOES, CROCHETED TOPS AND (YIKES!) BELL-BOTTOM HIP-HUGGERS—I AM WOMAN; HEAR ME ROAR!

THE SEVENTIES 70'S

SPRING FASHION

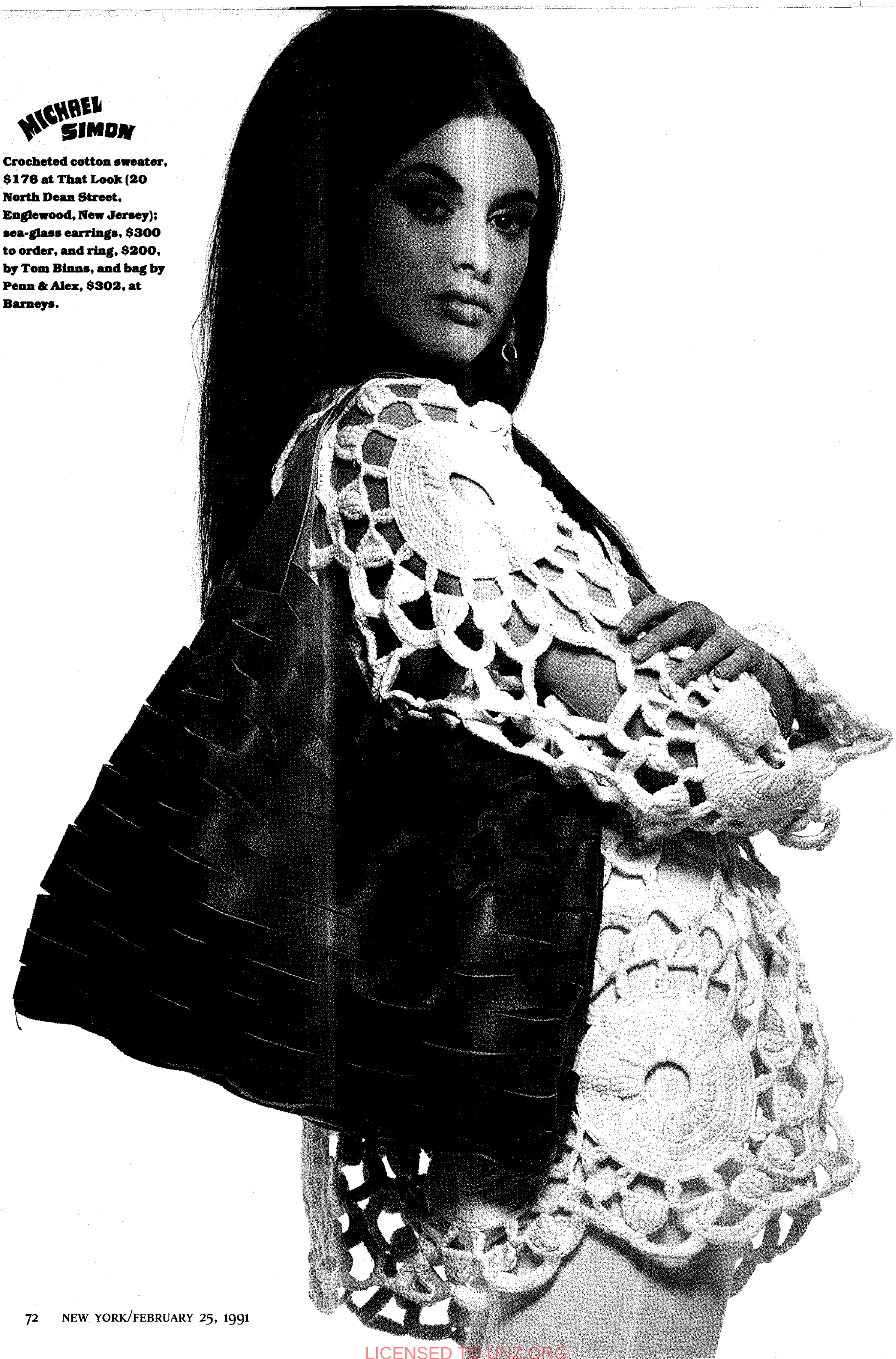


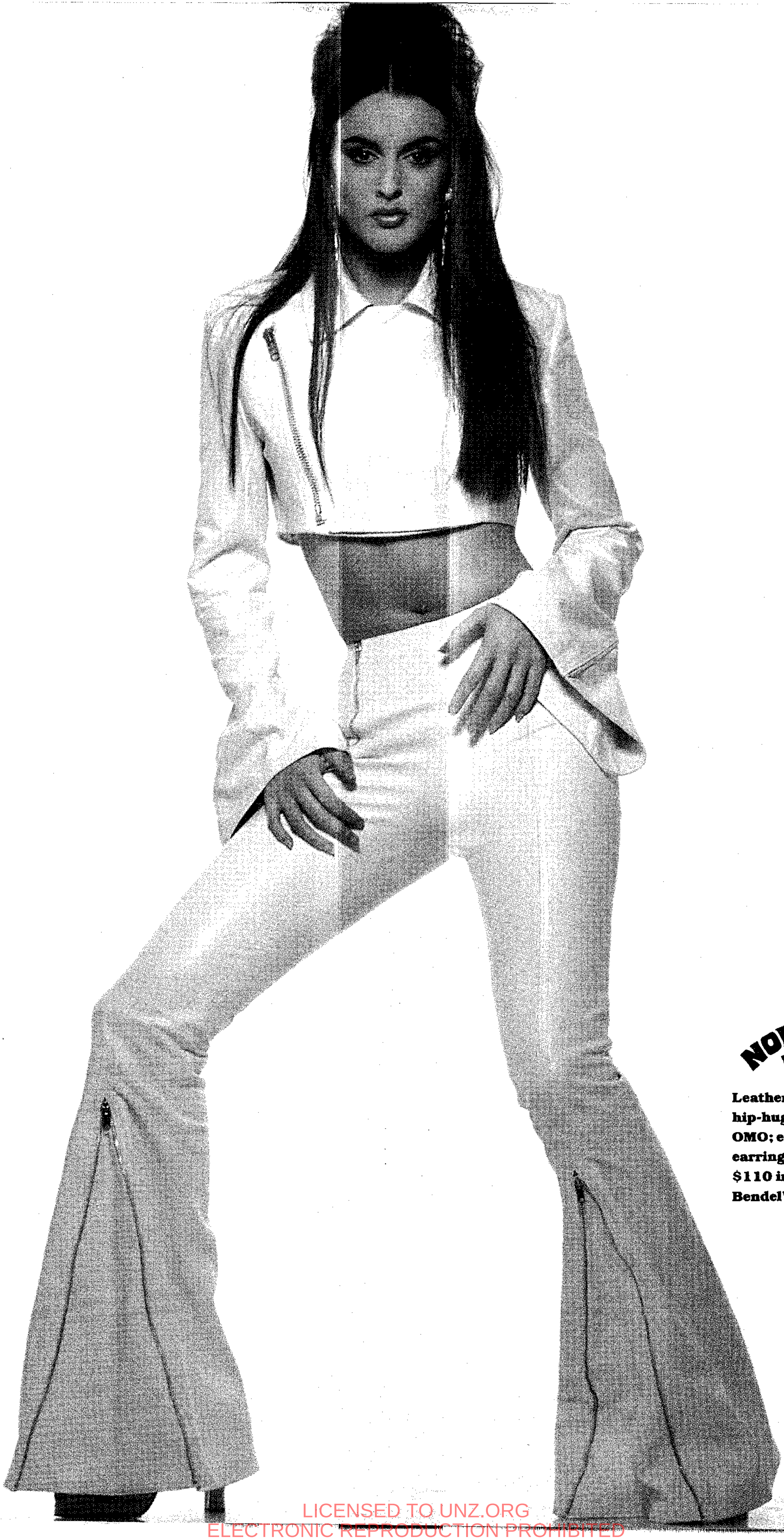
GIORGIO ARMANI

Wool-crêpe pantsuit, about $1,800 at Bergdorf's and Giorgio Armani Boutique; bag by Paloma Picasso, $1,775 to order at Bergdorf's; patent-leather sandals, $495 at Susan Bennis Warren Edwards in mid-March.

MICHAEL SIMON

Crocheted cotton sweater, $176 at That Look (20 North Dean Street, Englewood, New Jersey); sea-glass earrings, $300 to order, and ring, $200, by Tom Binns, and bag by Penn & Alex, $302, at Barneys.





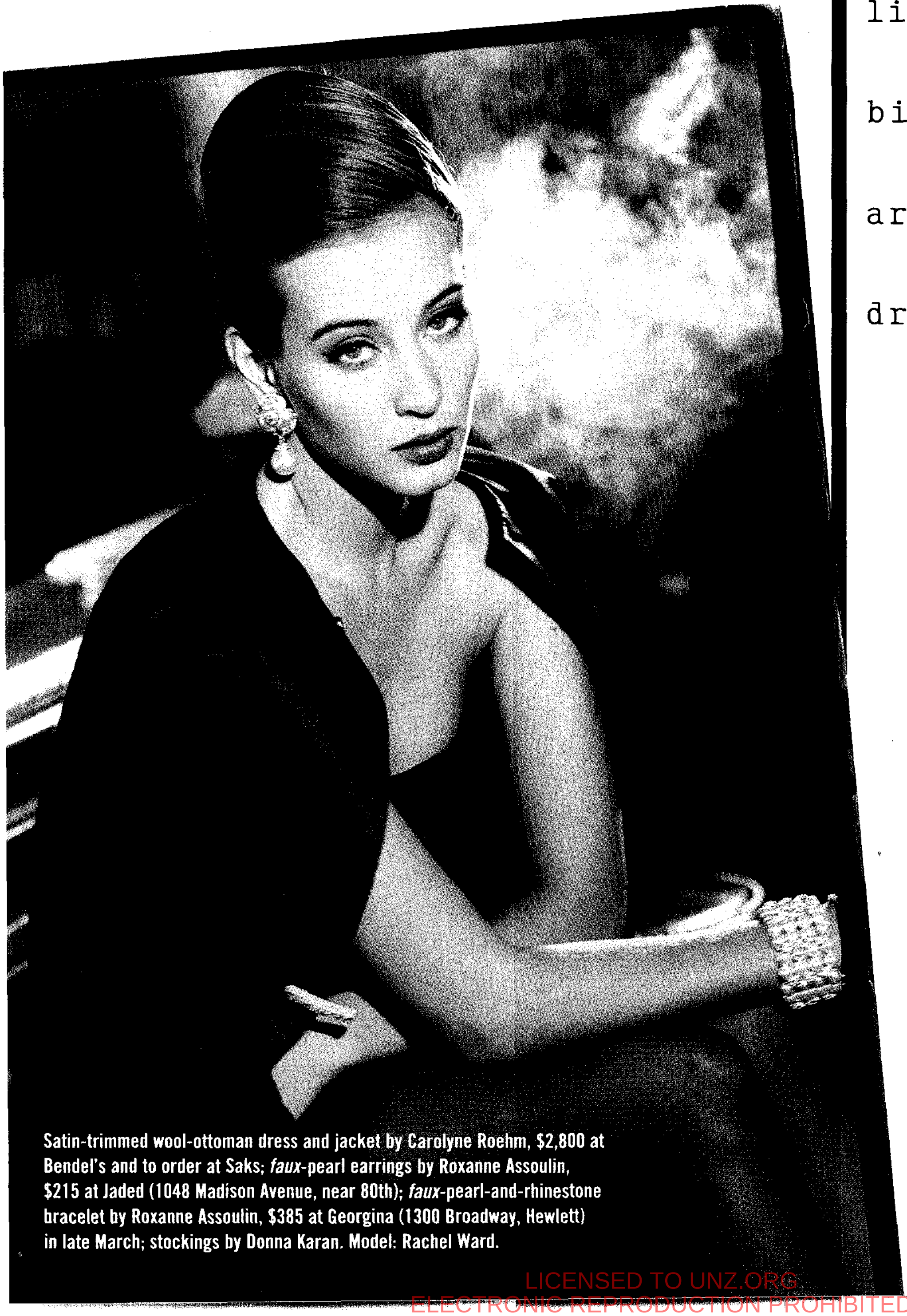
NORMA KAMALI

Leather jacket, $800, and hip-huggers, $675, at OMO; enameled-metal earrings by Maria Snyder, $110 in Fragments at Bendel's (late February).

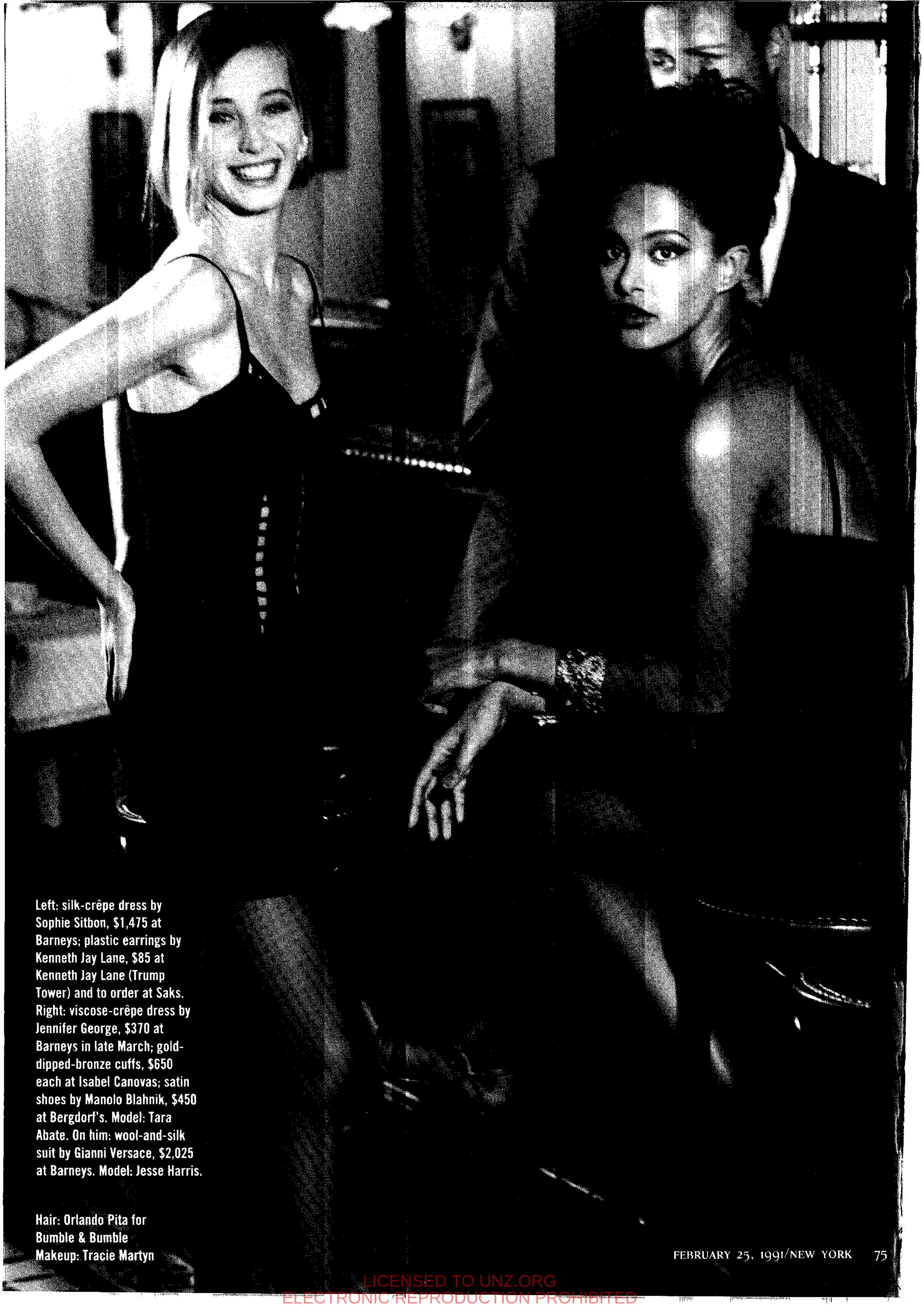
BLACK MAGIC

From Chanel's sultry sequined scuba to Ralph Lauren's slinky jersey tank, the little black dress is big. And then there are the little black dresses that...

PHOTOGRAPHED BY MICHAEL O'BRIEN



Satin-trimmed wool-ottoman dress and jacket by Carolyne Roehm, $2,800 at Bendel's and to order at Saks; *faux*-pearl earrings by Roxanne Assoulin, $215 at Jaded (1048 Madison Avenue, near 80th); *faux*-pearl-and-rhinestone bracelet by Roxanne Assoulin, $385 at Georgina (1300 Broadway, Hewlett) in late March; stockings by Donna Karan. Model: Rachel Ward.

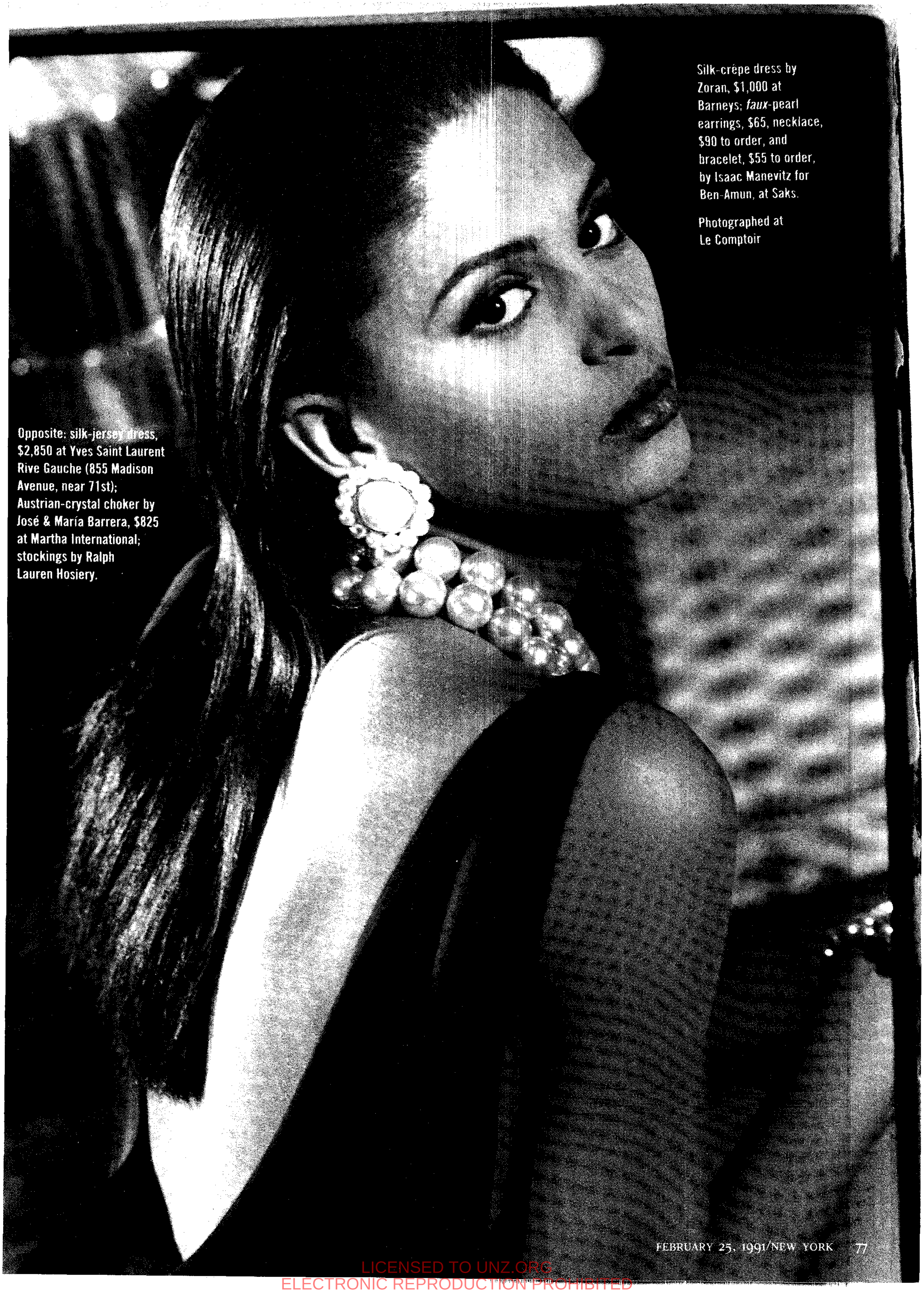


Left: silk-crêpe dress by Sophie Sitbon, $1,475 at Barneys; plastic earrings by Kenneth Jay Lane, $85 at Kenneth Jay Lane (Trump Tower) and to order at Saks. Right: viscose-crêpe dress by Jennifer George, $370 at Barneys in late March; gold-dipped-bronze cuffs, $650 each at Isabel Canovas; satin shoes by Manolo Blahnik, $450 at Bergdorf's. Model: Tara Abate. On him: wool-and-silk suit by Gianni Versace, $2,025 at Barneys. Model: Jesse Harris.

Hair: Orlando Pita for Bumble & Bumble
Makeup: Tracie Martyn

Black Magic

aren't: Carolyne Roehm's wool-ottoman strapless in darkest midnight blue, Donna Karan's plunging navy sheath, with "bra" of gleaming golden chains. Jewelry would definitely be redundant.



Silk-crêpe dress by Zoran, $1,000 at Barneys; *faux*-pearl earrings, $65, necklace, $90 to order, and bracelet, $55 to order, by Isaac Manevitz for Ben-Amun, at Saks.

Photographed at Le Comptoir

Opposite: silk-jersey dress, $2,850 at Yves Saint Laurent Rive Gauche (855 Madison Avenue, near 71st); Austrian-crystal choker by José & María Barrera, $825 at Martha International; stockings by Ralph Lauren Hosiery.

Wool-gabardine sleeveless dress with detachable cotton-piqué collar and wool-gabardine jacket (not shown), by Isaac Mizrahi, $1,150 at Bloomingdale's; silver-leaf earrings, $220, silver-leaf-and-Austrian-crystal bangles, $100 to $230, and silver-leaf rope bracelets, $200 for three, by Cynthia Rybakoff, in Fragments at Bendel's; patent-leather mules, $385 at Manolo Blahnik; stockings by Hot Sox.

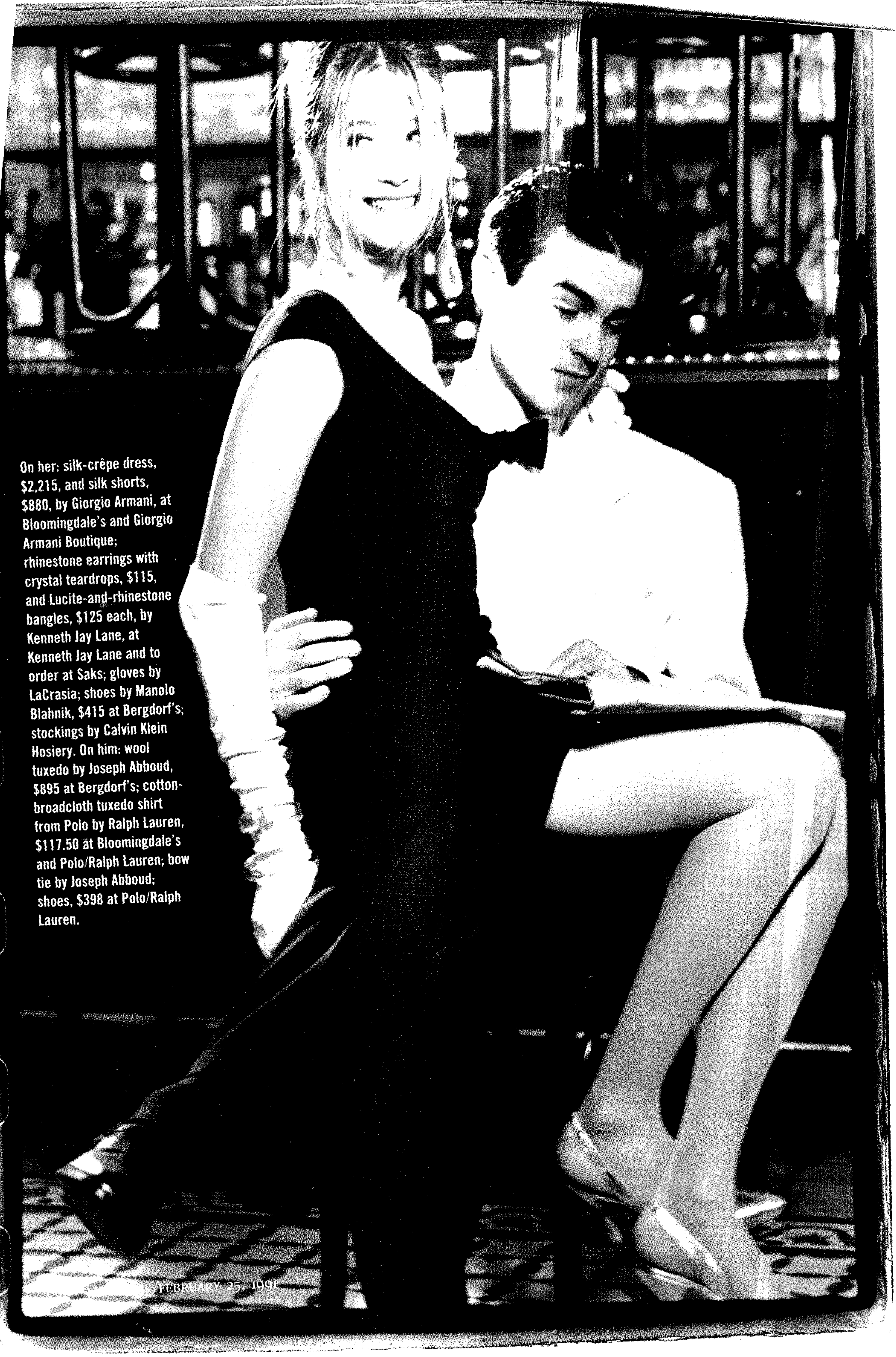
Right: on her—rayon-jersey dress from Collection by Ralph Lauren, $900 at Bloomingdale's and Polo/Ralph Lauren (867 Madison Avenue, at 72nd); belt by Polo/Ralph Lauren *Leathergoods; silver-gold-*and-topaz earrings, $335, and bracelet, $555, by Mark Spirito, to order at Bergdorf's. On him—wool-crêpe dinner jacket, $1,470, and pants, $705, and cotton-and-viscose shirt, $370, at Giorgio Armani Boutique.

Below: sequin-trimmed wool-jersey dress by Geoffrey Beene, $1,950 at Elizabeth Arden, Geoffrey Beene–His World, Saks (to order); satin handbag by Carey Adina, $330 at Bergdorf's; *stockings* by Calvin Klein Hosiery.

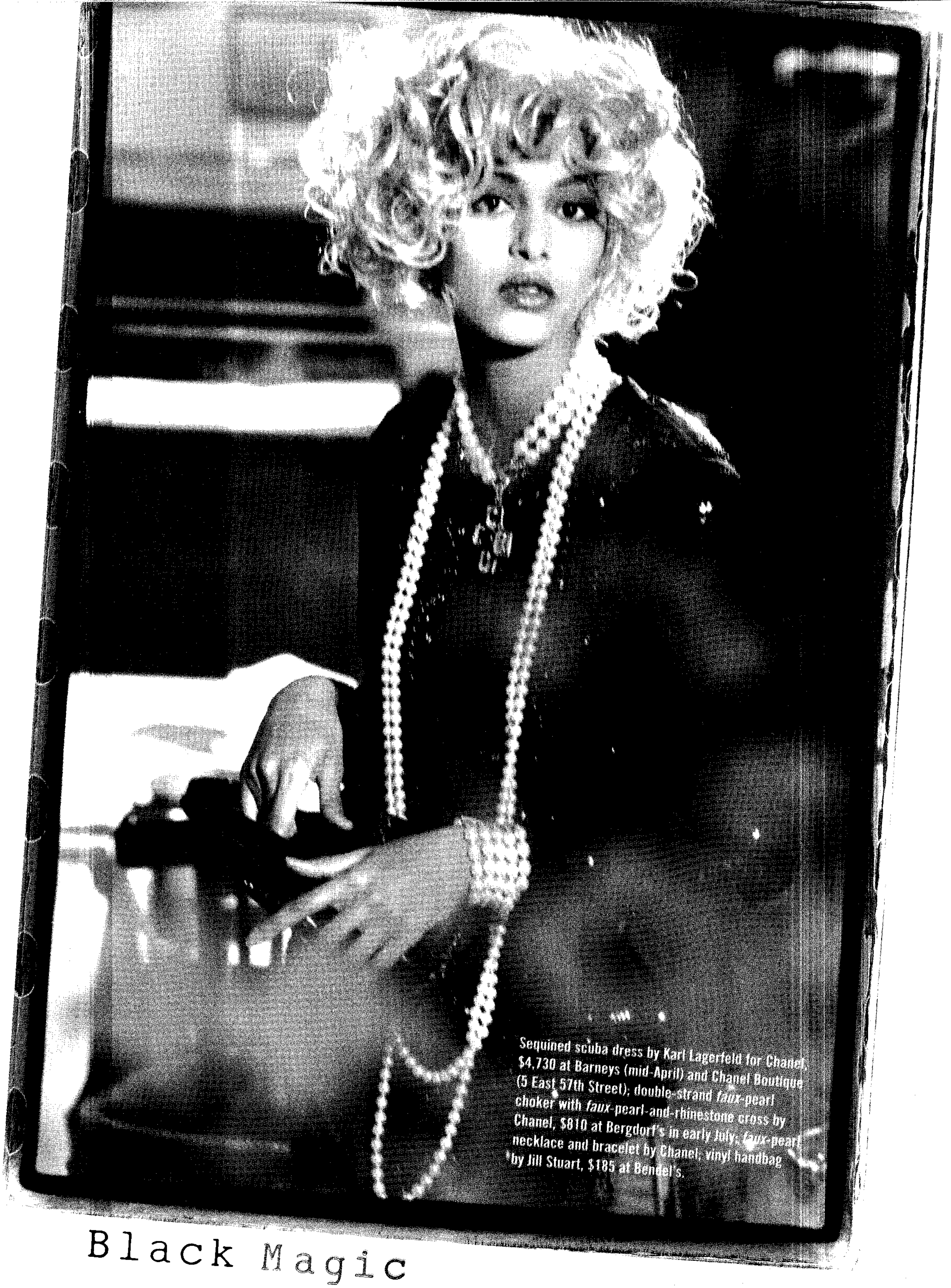
Black Magic

On her: wool-jersey dress with golden-chain "bra," by Donna Karan, $1,500 *at Hirshleifer's* (the Americana Mall, Manhasset). On him: worsted-wool tuxedo jacket, $950 at Polo/Ralph Lauren. Model: Vincent.

Black Magic

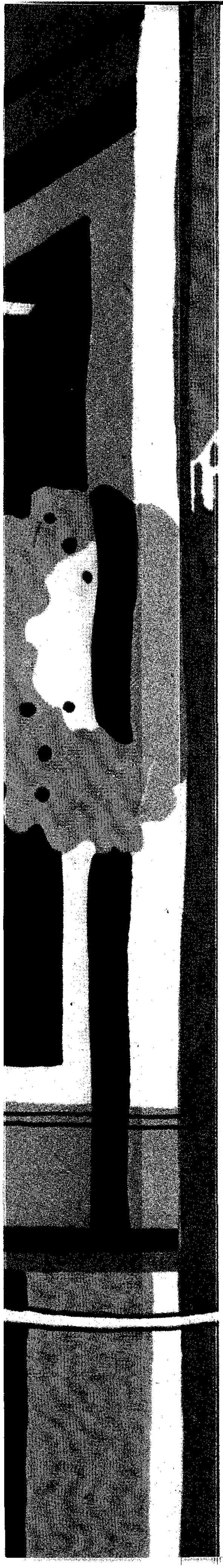


On her: silk-crêpe dress, $2,215, and silk shorts, $880, by Giorgio Armani, at Bloomingdale's and Giorgio Armani Boutique; rhinestone earrings with crystal teardrops, $115, and Lucite-and-rhinestone bangles, $125 each, by Kenneth Jay Lane, at Kenneth Jay Lane and to order at Saks; gloves by LaCrasia; shoes by Manolo Blahnik, $415 at Bergdorf's; stockings by Calvin Klein Hosiery. On him: wool tuxedo by Joseph Abboud, $895 at Bergdorf's; cotton-broadcloth tuxedo shirt from Polo by Ralph Lauren, $117.50 at Bloomingdale's and Polo/Ralph Lauren; bow tie by Joseph Abboud; shoes, $398 at Polo/Ralph Lauren.



Sequined scuba dress by Karl Lagerfeld for Chanel, $4,730 at Barneys (mid-April) and Chanel Boutique (5 East 57th Street); double-strand *faux*-pearl choker with *faux*-pearl-and-rhinestone cross by Chanel, $810 at Bergdorf's in early July; *faux*-pearl necklace and bracelet by Chanel; vinyl handbag by Jill Stuart, $185 at Bendel's.

Black Magic



Print It!

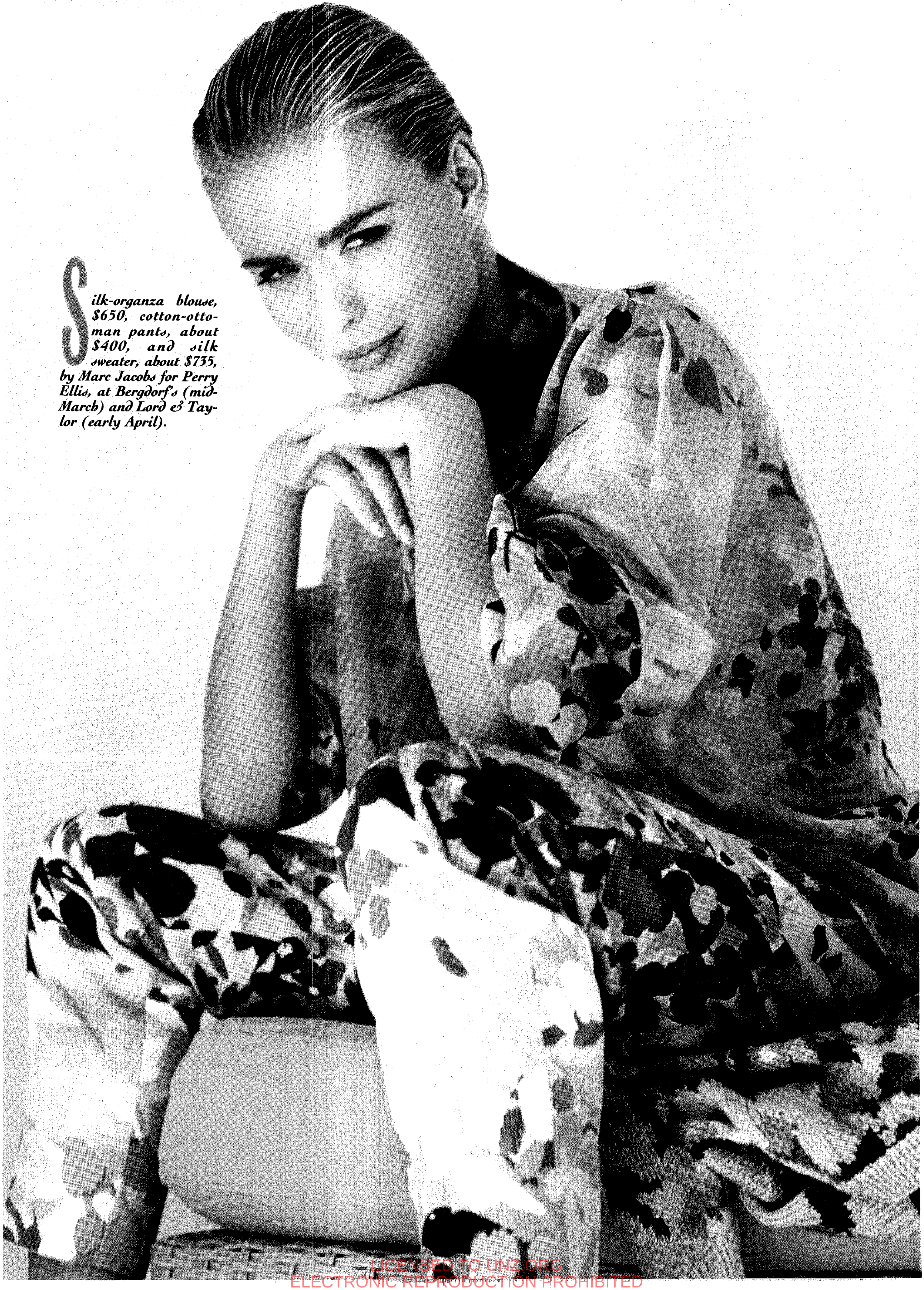
Photographed by

Brigitte Lacombe

Some of spring's prettiest styles are splashed with flowers: a Perry Ellis pants outfit is an Impressionist bouquet; Gianni Versace's flirty sundress has a bold, brushstroke look. Adrienne Vittadini's garden grows with lush cabbage roses . . . and a sporty silk anorak from Hermès takes an entirely different tack. Printed with a flotilla of Chinese junks, it's sure to catch the winds of fashion. ■

Linen shirt by Adrienne Vittadini, $182 at Macy's; paper-straw hat by Patricia Underwood Too, $125 at Ann Crabtree (1310 Madison Avenue, near 93rd); sunglasses by Donna Karan for Bausch & Lomb. Model: Vendela.

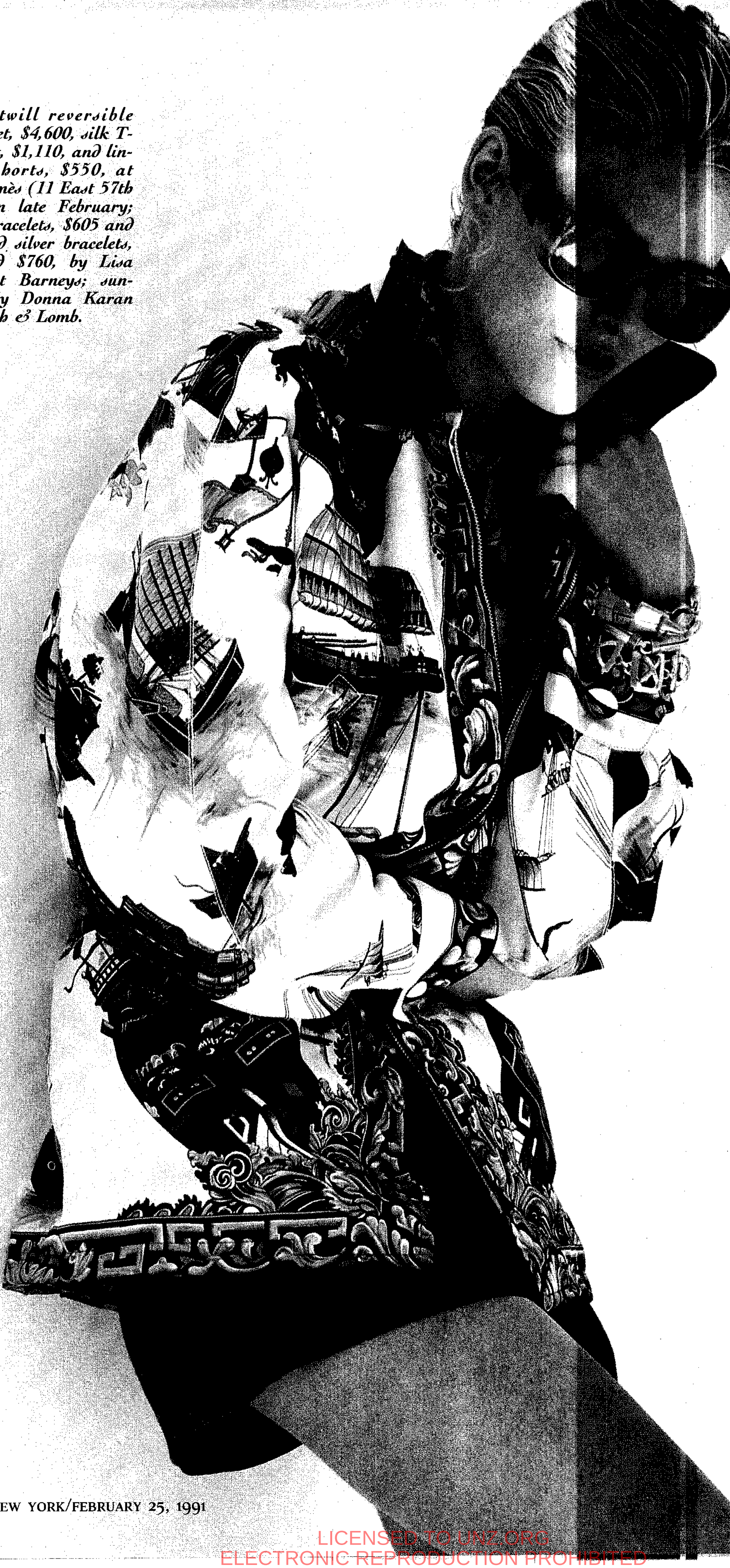
Photographed at the K Club, Barbuda, Antigua West Indies

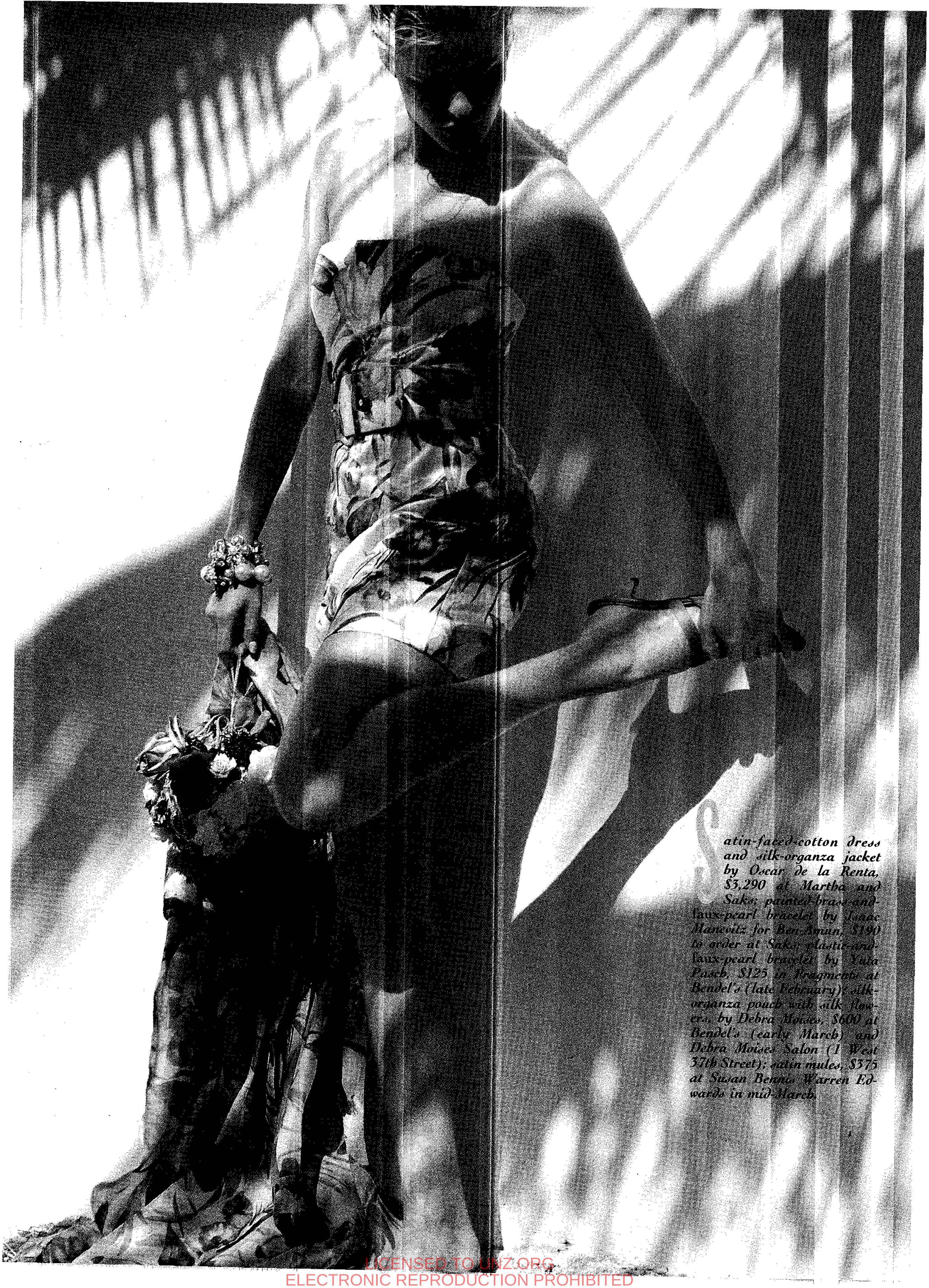


Silk-organza blouse, $650, cotton-ottoman pants, about $400, and silk sweater, about $735, by Marc Jacobs for Perry Ellis, at Bergdorf's (mid-March) and Lord & Taylor (early April).

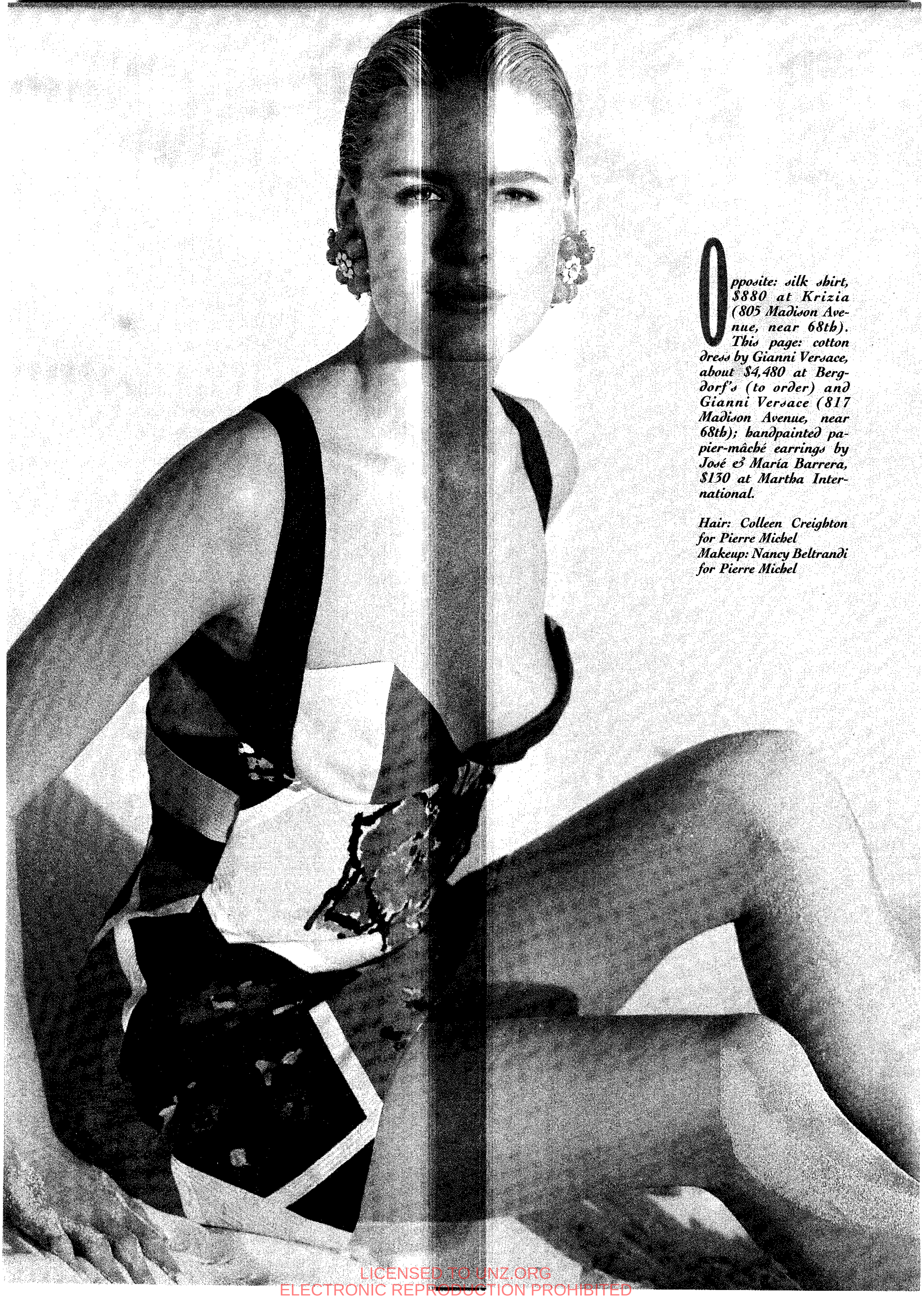
Silk scarf by Gene Meyer, about $150 at Bergdorf's (to order) and in late February at Peter Hermann (118 Thompson Street).

Silk-twill reversible jacket, $4,600, silk T-shirt, $1,110, and linen shorts, $550, at Hermès (11 East 57th Street) in late February; vermeil bracelets, $605 and $735, and silver bracelets, $310 and $760, by Lisa Jenks, at Barneys; sunglasses by Donna Karan for Bausch & Lomb.



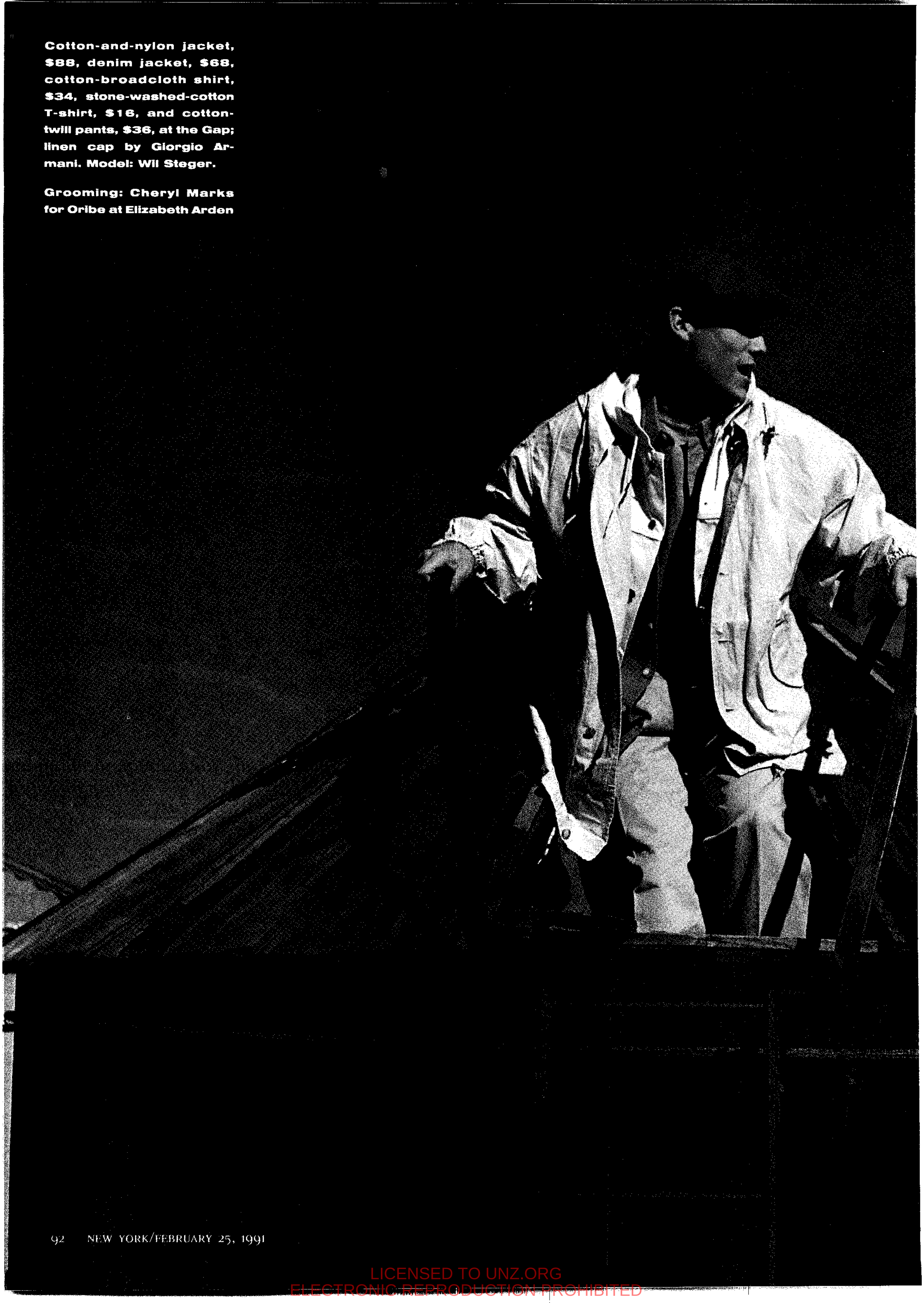


Satin-faced-cotton dress and silk-organza jacket by Oscar de la Renta, $3,290 at Martha and Saks; painted-brass-and-faux-pearl bracelet by Isaac Manevitz for Ben-Amun, $190 to order at Saks; plastic-and-faux-pearl bracelet by Yuta Pasch, $125 in Fragments at Bendel's (late February); silk-organza pouch with silk flowers, by Debra Moises, $600 at Bendel's (early March) and Debra Moises Salon (1 West 37th Street); satin mules, $375 at Susan Bennis Warren Edwards in mid-March.



Opposite: silk shirt, $880 at Krizia (805 Madison Avenue, near 68th). This page: cotton dress by Gianni Versace, about $4,480 at Bergdorf's (to order) and Gianni Versace (817 Madison Avenue, near 68th); handpainted papier-mâché earrings by José & María Barrera, $130 at Martha International.

Hair: Colleen Creighton for Pierre Michel
Makeup: Nancy Beltrandi for Pierre Michel



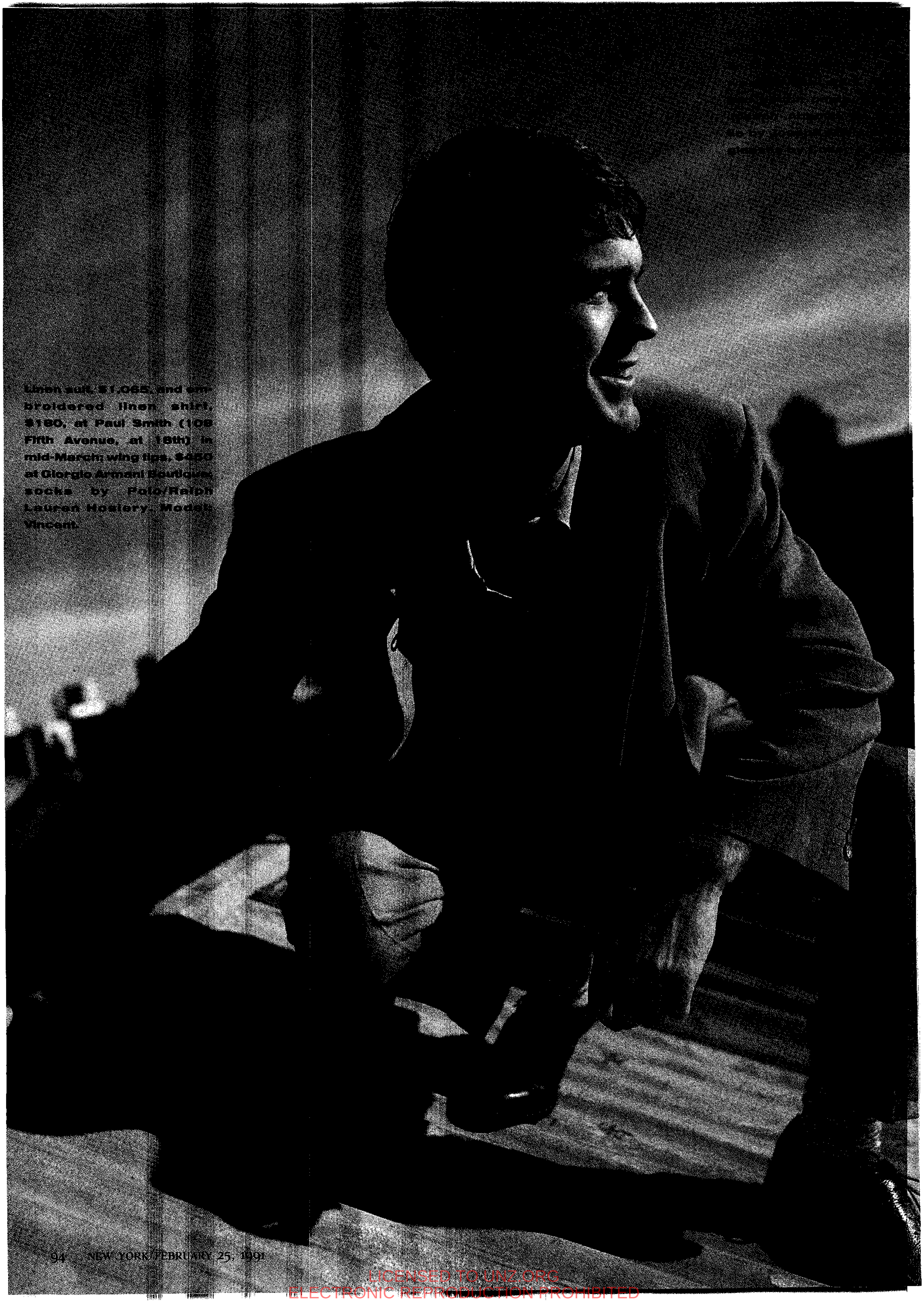
Cotton-and-nylon jacket, $88, denim jacket, $68, cotton-broadcloth shirt, $34, stone-washed-cotton T-shirt, $16, and cotton-twill pants, $36, at the Gap; linen cap by Giorgio Armani. Model: Wil Steger.

Grooming: Cheryl Marks for Oribe at Elizabeth Arden

MEN AT WORK

PHOTOGRAPHED BY DEWEY NICKS

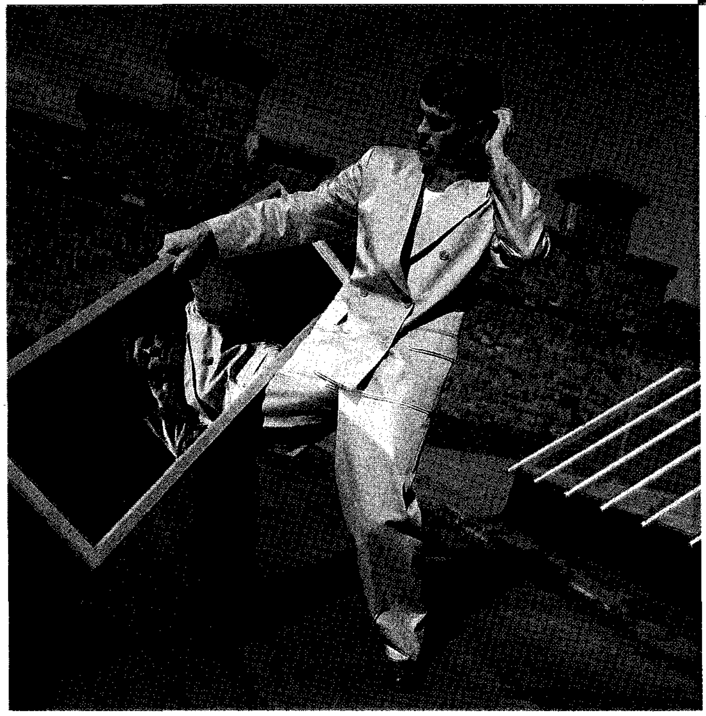
Baggy trousers, wide lapels—some of the newest looks for men have a forties-something feel: Barneys zips up a casual tab-waisted suit, Isaac Mizrahi cuts a roomy double-breasted style. Giorgio Armani's unstructured herringbone suit is city sophisticated, Joseph Abboud's suede jacket a weekend winner. The colors of choice? Khaki and olive drab. And not just over there.

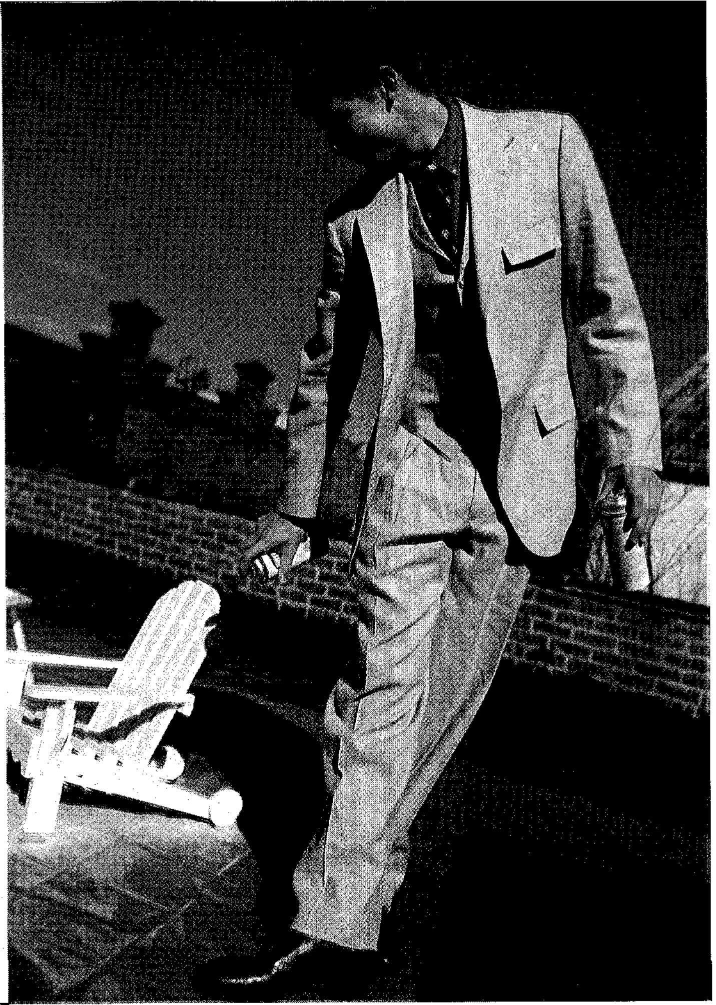


Linen suit, $1,065, and embroidered linen shirt, $180, at Paul Smith (108 Fifth Avenue, at 16th) in mid-March; wing tips, $450 at Giorgio Armani Boutique; socks by Polo/Ralph Lauren Hosiery. Model: Vincent.

MEN AT WORK

Below: cotton jacket, $550, T-shirt, $95, and pants, $195, by Isaac Mizrahi, and shoes by To Boot, $235, at Bergdorf's.

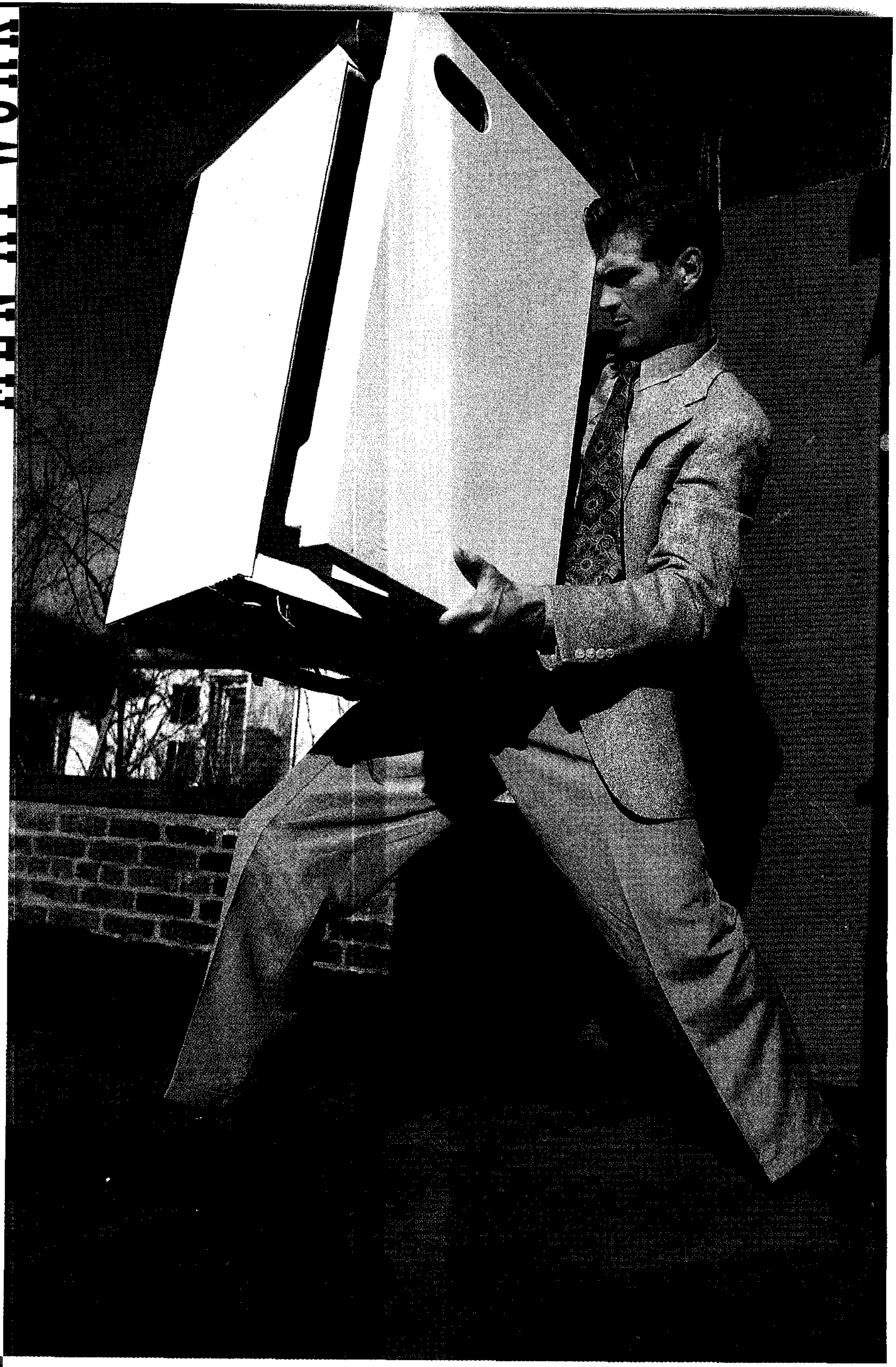




Linen-and-silk three-piece suit, $765 to order, and shoes, $398, at Polo/Ralph Lauren; linen shirt from Polo by Ralph Lauren, $165 at Macy's and Polo/Ralph Lauren; tie from Polo by Ralph Lauren.

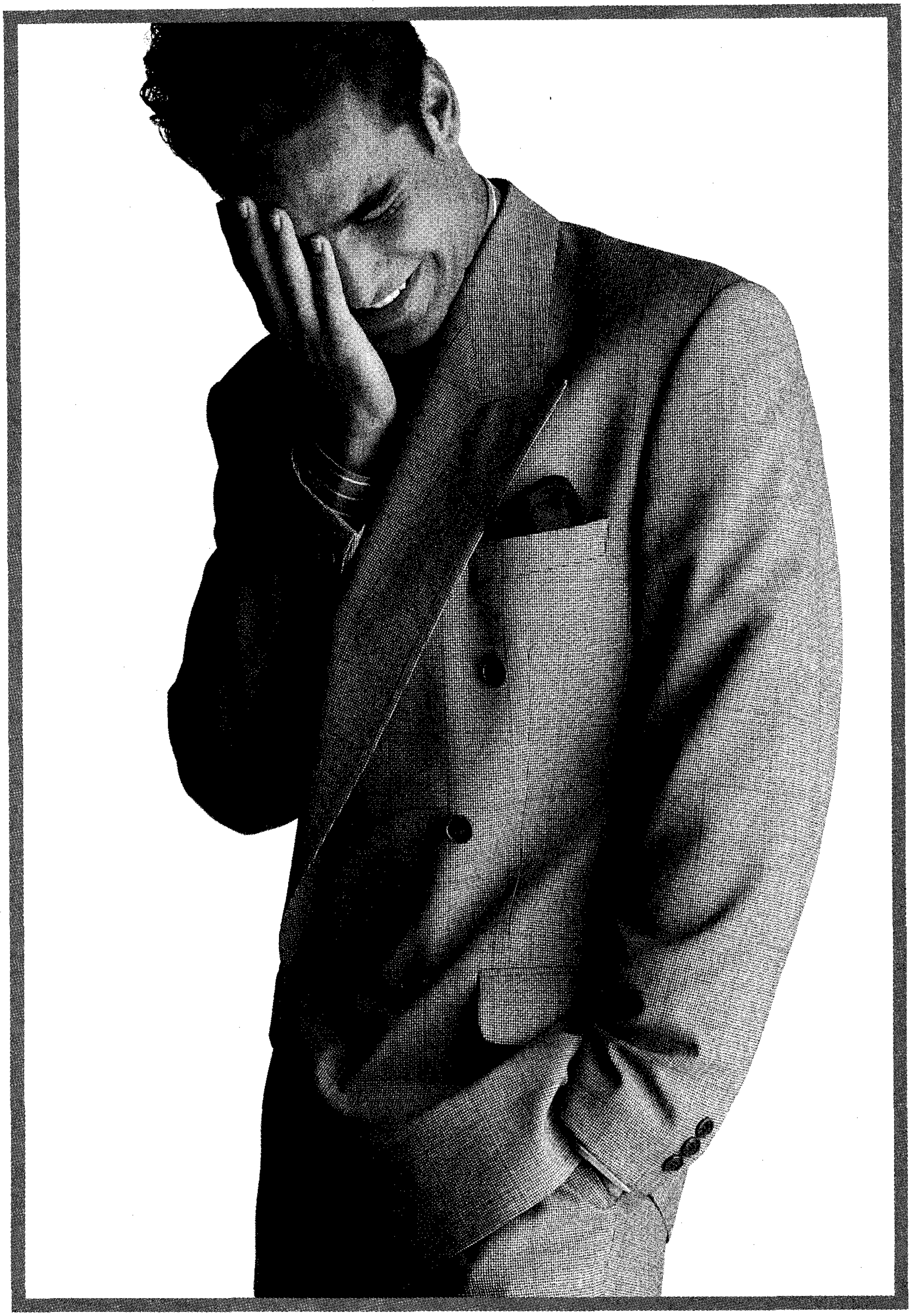
Wool jacket, $575, and trousers, $275, at Barneys; rayon-gabardine shirt from Polo by Ralph Lauren, $95 at Macy's and Polo/Ralph Lauren; cashmere vest from Polo by Ralph Lauren, $572 at Bloomingdale's. Model: Michael Dean.

MEN AT WORK



Below: viscose-and-acetate jacket, $1,260, and trousers, $490, at Giorgio Armani Boutique.

Wool jacket, $318, cotton-chambray shirt, $69.50, and silk-douppioni trousers, $224, at Paul Stuart (Madison Avenue at 45th Street); tie by Paul Stuart.



YVES SAINT LAURENT

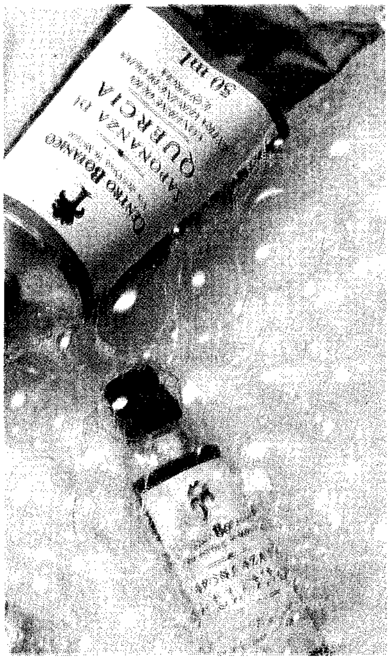
BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

By Corky Pollan

Soap Springs Eternal

They may look like paint tubes, but *these* tubes contain Centro Botanico's *saponanze.* Like the ancient soap balms they're named after, the soaps are a blend of extra-virgin olive oil, herbs, and plants. There's *tanaceto* (feverfew), praised as a healing agent; *quercia* (oak), thought to stimulate the circulation; *alloro* (laurel), prized for its antiseptic qualities; and *lattementa* (milk and mint), believed by the Greeks to have aphrodisiac properties but now considered *calming* to the nervous system. (Small tube, $16; set of four, $19; large tube, $26.50.)



PORTICO/*379 West Broadway*
941-7800

The Queen of Parts

Now that Bettina Riedel has moved to roomier quarters, she has a showcase for her entire sportswear collection. A manufacturer and wholesaler as well as a designer, Riedel creates cotton-and-Lycra clothing that is spare and minimalist—each element designed to go with a multitude of others. So stirrup pants or miniskirts can be paired with tank tops, turtlenecks, dolman-sleeved blouses, tunics, unconstructed blazers, or swing jackets—depending on the whim (or body) of the buyer. The cavernous peach-and-blue store, which is punctuated by handsome copper fixtures, also houses a kiddies' corner stocked with toys and books so youngsters can play while mommies shop. (From $60 for a tank top to $130 for a dress to $266 for a jumpsuit.)

BETTINA RIEDEL/*113 Spring Street/226-2350*

Bread Alert

Giving bread and salt is an ancient practice that is supposed to bring luck to a family in their new home. Bread is a symbol of bounty and plenitude as well as spiritual strength; salt preserves these things, helping the goodness endure. In these days of doubt, what better offering for the new household than Ecce Panis's basket of breads and large jar of coarse salt? The baskets are sold in three sizes—$35, $65, and $100—all filled with the bakery's wonderful loaves, freshly baked and crusty: the dark sourdough (there's light too), the neo-Tuscan, the whole-wheat currant, the double walnut, and the Sunday raisin. (Larger baskets provide larger loaves, as well as the dazzling neo-Tuscan ring with onion topping.) The baskets are tied with ribbon and come with a green cotton napkin, a tiny magnetic house, a care sheet for freezing the bread, and stalks of wheat. This is a gift that gives sustenance to body and soul—Lord knows, we all need it. **—Barbara Costikyan**

ECCE PANIS/*1120 Third Avenue, near 65th Street/535-2099*

Photographs: left, Togashi; top, Tria Giovan; bottom, Ellen Silverman.

Photographer: MARC LE MENE

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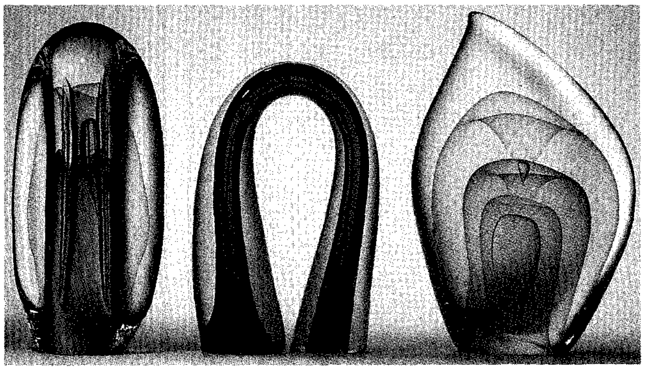
Best Bids/Andrew Decker

A TOUCH OF GLASS

"...Christie's and Sotheby's are featuring sales of twentieth-century glass, including work by old and brand-new masters..."

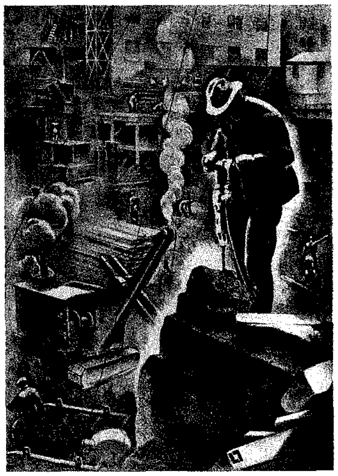


Contemporary glass at Sotheby's.

ONE OF THE NEWER AUCTION MARKETS IS contemporary glass. In earlier times, craftsmen like Tiffany and Gallé created pieces that were beautiful *and* functional. That changed with American Studio Glass, which started making glass for its own sake. The school was started in Ohio in 1962, when Harvey Littleton installed a homebuilt pot furnace in a garage at Toledo's Museum of Art and began holding workshops with ceramic artists.

After the first major exhibition of studio glass was put together by the Corning Museum, in 1979, what had previously sold for hundreds of dollars now leapt over the $1,000 hurdle. Other museum exhibitions followed, and these days, both Christie's and Sotheby's devote sections of their twentieth-century sales in the decorative arts to contemporary glass.

On March 8 and 9, Sotheby's is offering several works by Dominick Labino, a friend of Littleton's. Labino was more of a scientist than an artist, and his work sometimes can seem to be little more than very elaborate paperweights. His strongest works are the "Emergence" pieces, which are mostly from the seventies and eighties. The pieces were created by building up layer upon layer of glass, "capturing a moment in the molten glass," as Michael Heller of the Heller Gallery calls it (lots 230 to 240, $1,500 to $2,000, $6,000 to $9,000).



A Lozowick lithograph at Sotheby's.

On March 18, Christie's sale of contemporary glass will cover a broad range of artists and styles. There are two works by Tom Patti, the most established of the Young Turks, who began using industrial glass in the seventies. His technique, which included fusing bands of slightly varied colors, created austere, powerful works (lot 42, $10,000 to $15,000, and lot 43, $6,000 to $8,000). (See also Christie's ceramic piece by Wayne Higby, *Canyon Bowl,* lot 64, $4,000 to $6,000.)

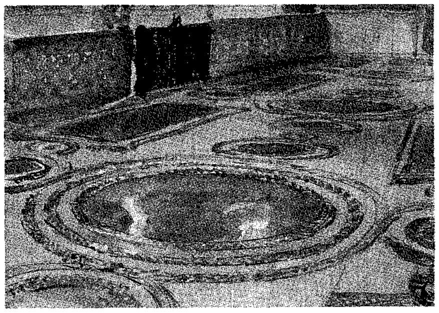
There's a collection of art glass at the Gay Men's Health Crisis auction, which is being held at Sotheby's on March 5. Along with pieces by Steven Weinberg, Jon Kuhn, and William Carlson, there's Ginny Ruffner's overpainted glass sculpture *Beauty Fleeing the Raft of the Medusa* (lot 11, $3,500 to $5,500). Ruffner's glass works, always sophisticated and complex, often have a real narrative to them but take a revisionist stance toward art history.

At his death, Edgar Degas had hundreds of paintings, pastels, and drawings in his studio. Today, they'd easily bring more than $300 million. They were sold off in four auctions in 1918 and 1919, but the illustrated catalogues from the sales (regrettably, without a list of what the works brought at the time) are on sale at the Swann Galleries on February 28 (lot 95, $800 to $1,200).

The Swann sale of art and architecture books also contains a number of other intriguing oddities. N. Punin, the influential art critic of the twenties, is represented by a 1920 monograph bound in pink wrappers and imprinted with two Kazimir Malevich lithographs (lot 205, $1,000 to $1,500); the second volume of Alexandre Raymond's 1923 *L'Art Islamique en Orient* (lot 180, $80 to $120) is notable for its color illustrations; Andre Paccard's two-volume 1980 *Traditional Islamic Craft in Moroccan Architecture* (lot 179, $100 to $200) is worth seeing, at least for the photographs.

For print dealer Susan Sheehan, late 1990 was a dead zone in terms of sales. But in the beginning of January, she says, "someone must have put something in the tap water." There suddenly seemed to be a lot of movement, albeit for modestly priced works, and prices were still considerably lower than last year.

The Sotheby's print auction on February 21 and 22 reflects just how dramatically the market has dropped. The number of prints being offered is down by more than half from last February. Susan Rothenberg's *Tilting* (lot 541), with its semi-abstract reference to a human body, is now estimated at $2,500 to $3,500. A year ago, the same work would have brought $4,000 to $5,000, according to Sotheby's print specialist Nina del Rio.



A John Singer Sargent at Christie's.

Earlier works include six lots of Louis Lozowick's lithographs. His Precisionist cityscapes can be good, but the work is generally uneven. (Sheehan describes *Nuns on Wall Street*—not offered at Sotheby's—as "beyond ugly.") Sotheby's has steered clear of Lozowick's weaker efforts. Among the works for sale is *57th Street (Rubber Center)* (lot 26, $2,500 to $3,000), a fine atmospheric street scene at night. Sotheby's also has a fine impression of Childe Hassam's *The Steps* (lot 21, $5,000 to $7,000).

Christie's March 14 sale of American

Photographs: top, bottom left, courtesy of Sotheby's; right, courtesy of Christie's.

ADVERTISEMENT

The Healthy Approach to Hair Care in New York

ANALYSIS

DIAGNOSIS

CONSULTATION

TREATMENT

New Yorkers who want glossy, supple hair can now benefit from the grooming secrets of the French. Jean-François Lazartigue, who pioneered treatment for dry, oily, damaged, and thinning hair in Paris, has opened a gleaming new high-tech salon for men and women at 764 Madison Avenue.

STEP 1: ANALYSIS

UNDER THE MICROSCOPE

Visitors to the Lazartigue salon are treated to a complimentary hair-strand analysis. By examining the root, shaft, and end under a microscope that magnifies 80 times, a salon technician identifies the client's hair type and its condition.

STEP 2: DIAGNOSIS

GETTING TO THE ROOT OF THE PROBLEM

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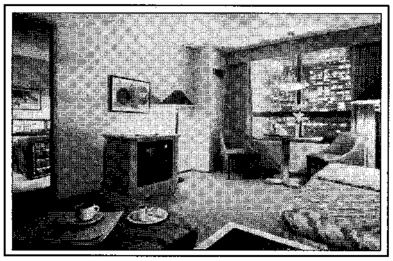

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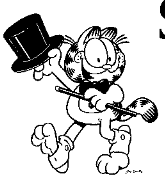

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paintings offers interesting, surprising works rather than masterpieces. An unattributed nineteenth-century American-school travelogue—23 small watercolor and pencil works mounted under a common mat (lot 4, $3,000 to $5,000)—contains what is probably a self-portrait. The watercolors are accomplished but without great character or style. Still, it's fresh and charming.

Robert Frederick Blum's 1885 *Venice* (lot 72, $8,000 to $12,000) is a subtly colored, nicely rendered pastel on brown-gray paper. The sale's sleeper will probably turn out to be a late-nineteenth-century American Impressionist work called *Boy Fishing* (lot 61, $4,000 to $6,000). It's a serene pastoral work that's not too sweet and with a wonderful understanding of color and light.

Antique banks from Christie's East.

At William Doyle Galleries' February 20 sale, it's mainly English and Continental furniture, with a smattering of paintings, including Louis Frederick Berneker's slightly soft but appealing *A Shady Spot* (lot 8, $1,200 to $1,500). For military buffs, there's a nineteenth-century mahogany campaign chest ($1,500 to $2,000). It's an extremely durable piece that's finished with brass corner guards.

Miscellany: Christie's East is offering toys from the Lawrence Scripps Wilkinson Collection on March 12; on March 13, it's cast-iron mechanical and stationary toy banks. If you turn the crank on *Circus* (lot 382, $6,000 to $9,000), you send a horse-riding clown around a ring to knock a coin in. It was supposed to inspire children to start saving. The FDIC has consigned the banks, which were among the assets of the now defunct Seamen's Bank for Savings. Sotheby's run-of-the-mill Arcade auction on March 5 has a nicely decorative pair of Louis XV–style gilt bronze wall sconces (lot 242, $1,000 to $1,200) as well as the usual suspects—late-nineteenth-century porcelains and prints. ■

Photograph courtesy of Christie's.

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Television/John Leonard

THE LEAN AND THE MEAN

". . .Mark Harmon surprises in *Long Road Home*. We see a lot of Rachel Ward in *And the Sea Will Tell,* and I'm not complaining. . ."

FIRST, MY APOLOGIES TO MARK HARMON. Just seven weeks ago, in a review in this space of the TV movie *Dillinger,* I said that Harmon's is the curse of prettiness—that however much he wants to be Montgomery Clift, he seems on the small screen to be as void of meaning as a Pop Art icon. Well, Harmon's back on the small screen in **Long Road Home** (Monday, February 25; 9 to 11 P.M.; NBC), and he's grizzled with meaning. He not only does a fair Montgomery Clift; he's not bad as Henry Fonda, either. He is an affecting surprise, and so is *Long Road Home.*

We've been here before, of course, in *The Grapes of Wrath,* in the Great Depression, in a sick jalopy full of migrant workers on the California harvest trail, on their way to pitched tents or falling-down shacks or makeshift dormitories, or maybe the whole family just sleeping in the car before everybody lines up at dawn to pick peaches for a nickel a box, or apples for a nickel a bucket, or strawberries, lettuce, broccoli, or whatever, take it or leave it; and you're paid in funny-money brass, good for something only at the company store; and if you complain about a short count or a two-penny cut in the piecework wage, you're fired. This San Joaquin Valley hadn't changed much from 1937 to 1955, when I picked fruit one summer out of high school. If it's much changed now, credit Cesar Chavez.

And unions are what *Long Road Home* is all about. Harmon plays Ertie Robertson, the paterfamilias of a weary clan of the dispossessed. He's not a Steinbeck "Okie." He's a Texas cowboy, a rodeo star with a bad leg, compounded in equal parts of self-pity and wounded pride, rough humor and remembered machismo, blank anger and bewildered honor. His wife (Lee Purcell) won't "feel free till we have a place that's safe." One son (Timothy Owen) is already married, and on this road he has lost a baby to diphtheria. Another son (Morgan Weisser) is a firebrand, attracted to the farm workers' union in spite of—or maybe because of—the violence. "What's a Communist?" he asks. The principal heavy (Leon Russom) is an empire-building grower in the valley who'd shoot all agitators: "They pick out one bad camp and make it look like the farmers are building pyramids over the bodies of dead Okies."

From the Oscar- and Emmy-winning director John Korty (*The Autobiography of Miss Jane Pittman*), we get painterly compositions, the desolate look of faded landscape colors, exhausted faces, narrowed souls, ripening rage. From screenwriter Jane-Howard Hammerstein (*Summer of My German Soldier*), we get a lean and hungry script, adapted from Ronald B. Taylor's novel. (Says Ertie, with bravado, to an old friend from rodeo days: "Can't kill a cowboy 'less you cut off his head, and then you got to hide it from him." Says Ertie, with shame, to his wife: "I can't no more strike than I can look you in the eye." When a union tub-thumper shouts, "Brown men! Black men! White men!," a member of the crowd chimes in with perfect timing: "Amen!") All the actors are fine, and Vinessa Shaw as Clara, the teenage love interest, is transcendent.

I'm not saying *Long Road Home* is great movie art. What it is, is great agitprop. Pete Seeger could play it on his banjo. I'm also saying it's about time—after more than a decade of union-busting and, by decree from on high by the guys in jodhpurs, the deregulation of greed. Solidarity: What's good for Poland is good for most of us, especially Mark Harmon.

TREADING WATER: *Rachel Ward and Hart Bochner in* And the Sea Will Tell.

IN THE NEW "ISN'T VINCENT BUGLIOSI WONDERFUL?" mini-series **And the Sea Will Tell** (Sunday, February 24, and Tuesday, February 26; 9 to 11 P.M.; CBS), we see quite a lot of Rachel Ward, and I'm not complaining. Whether she's pouting on a sailboat's poop deck, or fetchingly wet in an open-air shower stall under a tree on a South Pacific island, or just wearing a headband and smoking pot at your basic hirsute hippie orgy, Ward's bellybutton is much more interesting to think about than Richard Crenna's self-righteousness as Bugliosi, the lawyer who defends her on a murder charge. (This is the same Bugliosi who put Manson away. About that case, too, he wrote a best-seller, *Helter Skelter,* which was turned into a TV movie.) *His* clients *must* be innocent before he undertakes their defense; nor are they allowed to lie to him before his brilliant summation.

Ward is accused of having assisted the thuggish fugitive Hart Bochner in the brutal murder and dismemberment of Diedre Hall. Hall's husband, James Brolin, was probably hacked up, too, but what's left of his body has yet to surface in a locker from the sea. Never mind what all these people were doing on that island together,

Photograph by Tony Esparza.

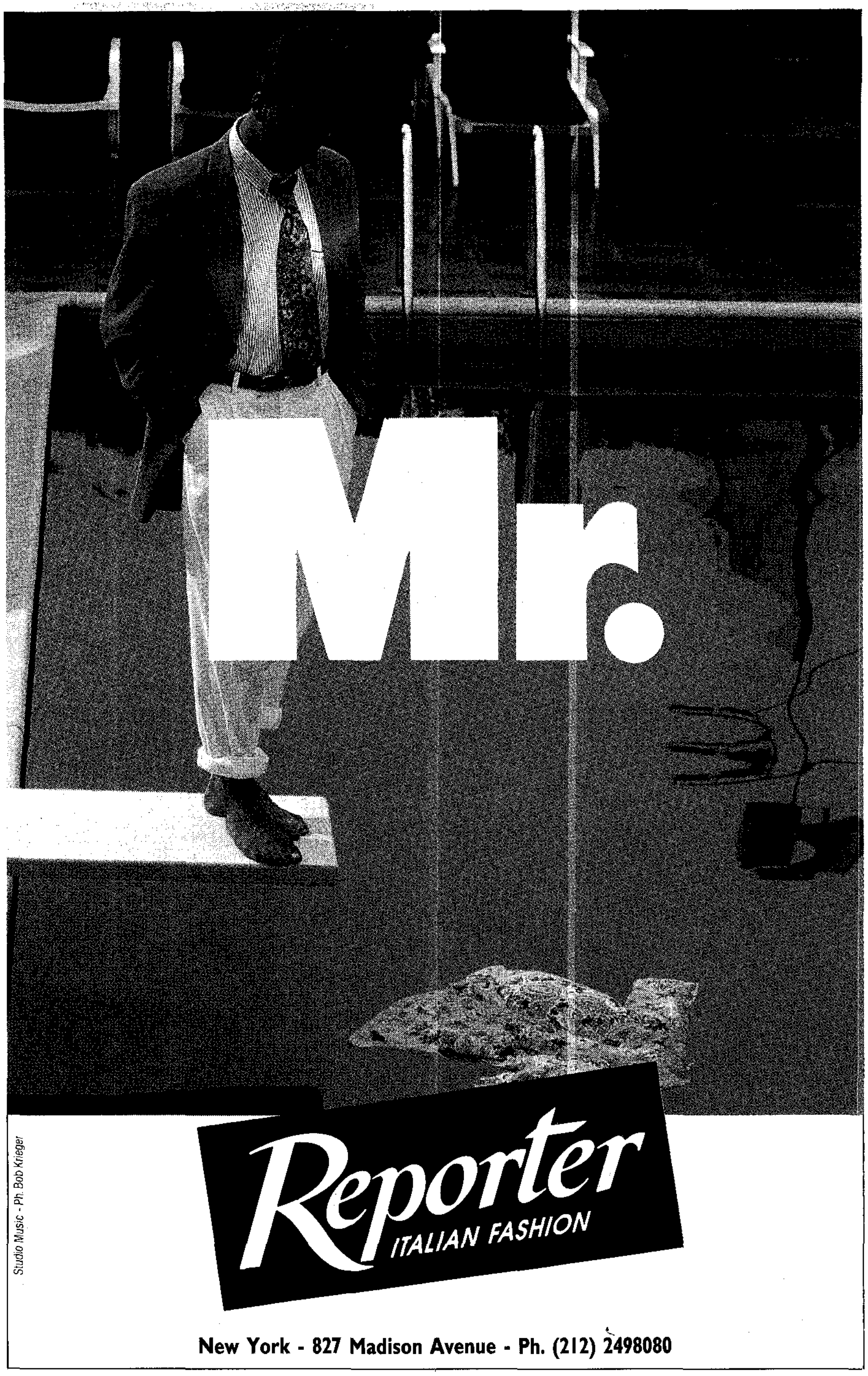
drinking apricot brandy and taking showers, especially the psychic Hall, who dreamed her death before she left the mainland. Bochner's already been convicted of the crime, involving a chain saw and an acetylene torch as well as a certain amount of class hatred. What makes Ward think she can get off scot-free just because she's beautiful?

And the Sea Will Tell is best on the water, worst in the courtroom. To the enigma of Ward (was she a Manson-style sex slave?), add the enigma of Leonard Weinglass (John Kapelos), the radical lawyer who assisted Bugliosi at the defense table. Why didn't *he* write a book?

THE WEEK'S OTHER MINI-SERIES, **Darlings of the Gods** (Thursday, February 21, 9 to 11 P.M.; and Friday, February 22, 8 to 10 P.M.; Arts & Entertainment Network), purports to tell us what happened "When Hamlet Met Scarlett." Anthony Higgins, last seen here in *Reilly—Ace of Spies,* plays Laurence Olivier. Mel Martin, from *The Pallisers,* plays Vivien Leigh. They are off, in 1945, on an Old Vic tour of Australia, where he's a workaholic and she's a manic-depressive. Both of them, for different reasons, seem to be in love with Peter Finch (Jerome Ehlers), and everybody drinks and smokes too much. By the time they're back on board to return to England, where Tyrone Guthrie has done Sir Larry dirt, Vivien asks, "Fame or happiness, which do you choose?" And Larry replies, "What's the difference?" And we're led to believe that their marriage is over, even though it lasted another twelve years, until Joan Plowright.

While Martin may actually have more range than Leigh did, it is, of course, unfair to ask anybody to impersonate Olivier; Higgins is adequate. Otherwise, besides what we've come to expect from this sort of romantic elephantiasis—in the way of horses, rainstorms, swordplay, sea foam, jungle foliage, hanky-panky—there are also agreeable snatches of Shakespeare, Molière, and, to wonderful dramatic purpose, *Antigone.*

In brief: CHEKHOV PROBABLY WOULD HAVE approved of David Mamet's adaptation of **Uncle Vanya** (*Great Performances,* Friday, February 22; 9 to 11:30 P.M.; Channel 13). Certainly he would have approved of Mary Elizabeth Mastrantonio as Yelena. It's hard to think of any household Mastrantonio wouldn't disrupt; I remember her chasing Michelle Pfeiffer off the stage at Shakespeare in the Park a couple of summers ago. David Warner as Vanya and Ian Holm as Dr. Astrov are also excellent. At the risk, however, of sounding like Ronald Reagan on redwood trees, it does seem to me that when you've seen one *Uncle Vanya,* you've seen them all. I kept wondering what the peasants were up to. ■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THE BEST PICTURE SHOW

"...Film Forum conceives of moviegoing as delight. Film Forum 3 is showing the Czech Jiri Menzel's *Larks on a String*..."

CZECH MATES: Larks*'s Vaclav Neckar, Jitka Zelenohorska.*

APPARENTLY IT'S NEVER TOO EARLY OR TOO late for a visit to **Film Forum**. Founded more than twenty years ago in a West Side hole-in-the-wall (I mean *hole,* and I mean *wall*), it has grown mightily, rising triumphantly from its own ashes again and again. Now more conquering eagle than phoenix, it is our leading independent-film exhibitor, solidly brilliant year after year. I've missed some events and films at Film Forum, but there are always more good things coming up.

One of the special attributes of its twin powers—Karen Cooper, the director, who programs new movies, and her associate, Bruce Goldstein, who plans revivals—is that they don't permit themselves that tone of moral bullying or austere *froideur* that can make a visit to the art cinema, the avant-garde or museum film show, something of a chore. They conceive of moviegoing, I would guess, not as a cultural duty but as attendance at an ever-renewing miracle—as delight. They are showmen. The last Film Forum site, on Watts Street, was beautiful. The new one, on West Houston Street, open since September, is *spectacularly* beautiful. Stephen Tilly designed them both (the first with Alan Buchsbaum): You may remember the luminous red, pale-purple, and blue lobby with the massive columns, elegant yet warm and inviting, from *New York*'s feature of last October 29.

The sight lines in each of the new building's three steeply raked theaters are clear, so one can read subtitles without swiveling or craning, without parting the sea of hair in front of one's eyes. The projection, in my experience, is superb. The screens aren't immense, but Film Forum can put on such special events as last November's 3-D showing of *Kiss Me Kate* with twin projectors, a method that achieves images of great solidity and brilliance rarely attained in 3-D exhibition.

What else? Wonderful espresso and brownies. In fact, the only thing I could imagine adding is a little bookshop—maybe just a table or counter with the latest film books and periodicals. And I wish someone—not necessarily Film Forum—would publish a monthly calendar that would list all museum, revival, independent, art-house, and repertory showings in New York City. Yes, these organizations are sometimes in competition with one another, but bringing the schedule together in one place would help build in the audience the habit of going to movies outside the mainstream. Once established, the passion for alternative movies keeps growing, and moviegoers pursuing some peculiar thread of film history, some obsession (French films of the thirties) or taste (broad-shouldered Hollywood glamour queens), would be able to plot out their visits over a period of time. A unified calendar would benefit all the participating institutions, which need whatever break they can get. For as everyone knows, the key elements of film culture—not just movies but the theaters that show them—have been slipping away from us in the past fifteen years. New York's high rents, the relatively weak European and Japanese output, and native philistinism have all taken their toll. We need to consolidate quickly before even more disappears.

Film Forum 1 is the province of Karen Cooper, 42, a very good-humored but determined person who might best be described as a cross between Mother Teresa and Napoleon. Her taste is eclectic—new documentaries and independent American, Latin American, and European films. From February 13 to 26, Film Forum 1 is showing **Larks on a String,** by Jiri Menzel, the Czech director who made the much-loved *Closely Watched Trains* in 1966. Menzel, unlike Milos Forman and Ivan Passer, is one of the Czechs who stayed put after the Soviets crushed the Prague Spring in 1968.

Larks on a String, begun during the period of liberalization, was released in 1969—too late—and thus was immediately put on the shelf, where it remained for twenty years. Set in the high-Stalinist years, the early fifties, the movie is about a group of rumpled, bourgeois "class enemies" forced to make amends for their origins by working in a scrap-metal lot. Old typewriters dumped into the hopper will be melted down and reforged into Socialist steel, and, according to a party zealot, the same thing will happen to these bits of human scrap—a saxophone player, a defense lawyer, a philosophy professor, and a librarian, all preposterously unsuited to the stentorian new revolution.

The men sit around grousing, threaten to go on strike, and endure gentle passes from a group of women workers who are sequestered in another part of the lot. *Larks on a String* is a very mild film; the dominant tone is silently amused outrage. The regimentation of sexual life, the absurd official anxieties about the slightest criticism—the totalitarian diseases are there, though shot through with a sense of absurdity. These Czechs and Slovaks are enacting the structure of totalitarianism, but they don't have the spirit for it. Even a party official, formerly a worker, is a blowhard sentimentalist, more tedious than frightening. The guard who watches the men has his own problems: His beautiful gypsy wife won't sleep with him, and he becomes sympathetic to the erotic cravings of his prisoners. I wish the movie

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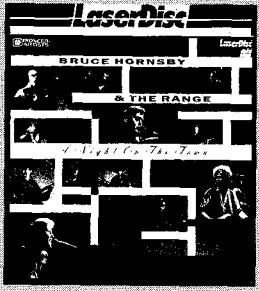
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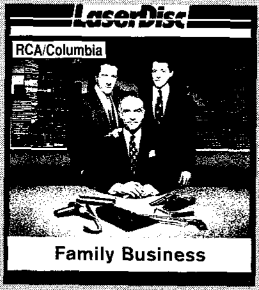
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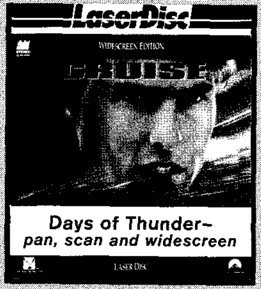
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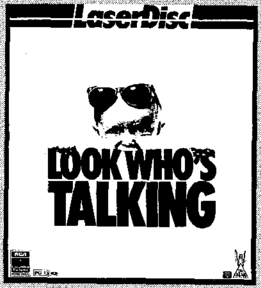
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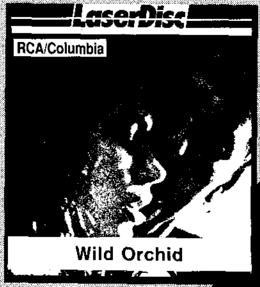
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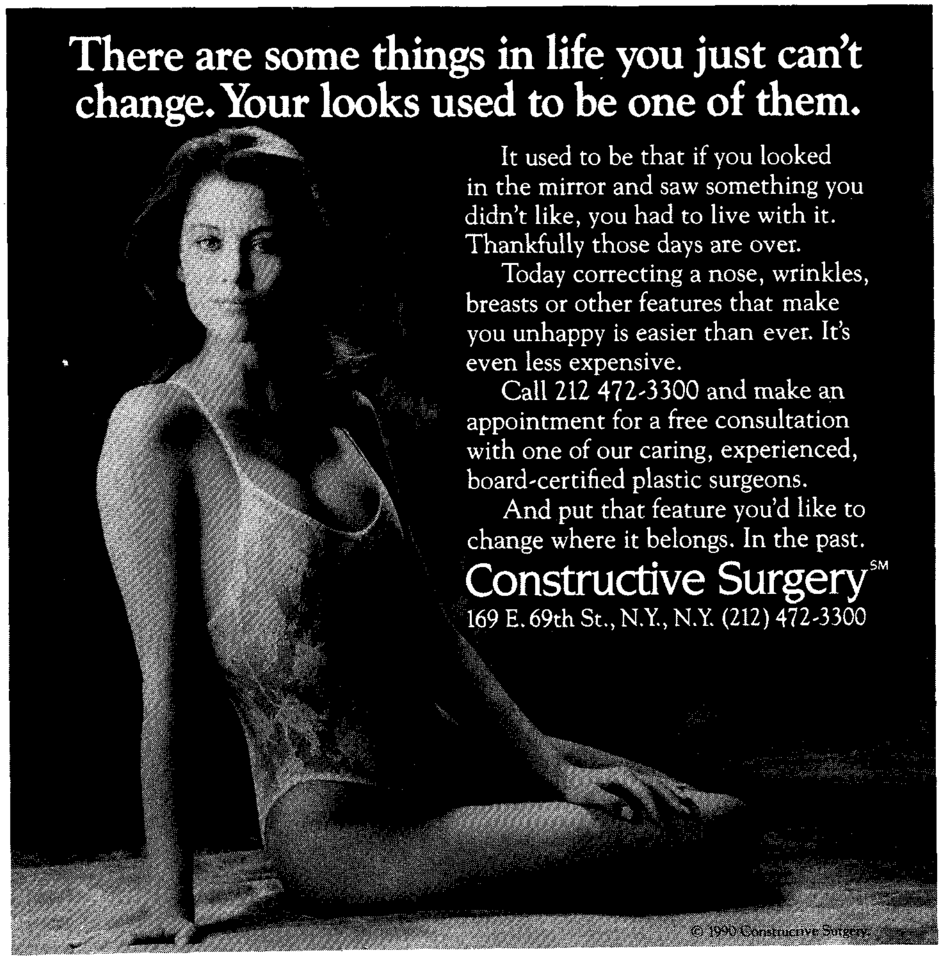

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were faster and more dramatic, but the wry, persevering force of Menzel's temperament carries its own kind of informal prophecy: Communism will be defeated by humor, by indifference, by reality.

Film Forum 2 is presided over by the amiably obsessed Bruce Goldstein, 38, a walking repository of astounding information about movies. Goldstein has some of the burrowing attentiveness to rare prints and forgotten films—the desire to see and preserve everything—that was characteristic of the the great French archivist Henri Langlois. He is a completist: He likes to pull everything together. There are three major retrospectives this season: "Landmarks, Breakthroughs, and Milestones in Black Film History" (co-programmed by film historian Donald Bogle) has already begun and will run through March 14. "The Roots of *Kane* and the Children of *Kane,*" tied in to the fiftieth anniversary of *Citizen Kane,* will include films that may have influenced Orson Welles and Herman Mankiewicz (such as *The Power and the Glory*), films that came after and that in turn show *Kane*'s influence, and *Citizen Kane* itself (April 19–May 9). On the occasion of Billy Wilder's eighty-fifth birthday, a huge retrospective will feature movies he wrote and directed and ones he merely wrote, including some early works from Germany, like *Emil and the Detectives* and *Der Teufelsreporter* (May 10–June 20).

In Film Forum 3, a theater devoted to long-running events, the uncut (five-hour-and-eleven-minute) version of Bertolucci's *1900* is now irradiating the screen with golden hues, thanks to an extraordinarily beautiful new print that was nursed through the laboratory by the film's cinematographer, the great Vittorio Storaro. The movie, I suppose, is the high point of a dubious style one could only call Communist Lyricism, but it's one of the great visual feasts of film history. You will never see it in better shape than at Film Forum.

THE FABULOUSLY SUCCESSFUL **Home Alone** combines sadism, sentimentality, and kiddie worship with almost frightening efficiency. Macaulay Culkin, as Kevin, the boy left behind by his hard-pressed, absentminded family, is, of course, wonderfully charming and intelligent and makes the movie more than watchable. Unfazed, never crying, he rules a huge, empty house as his private Disneyland, reigning among the toys and VCRs, and then booby-traps it against the inept villains who lay siege to it. *Home Alone* does not touch on any conceivable real-life experience. Kevin, a hero who flatters every child in the audience, has been projected right into the kind of cartoon entertainment that kids love; he becomes Media Kid, a sort of boundlessly resourceful pre-teenage Mutant Ninja Turtle. ■

Dance/Tobi Tobias

HOME TEAM

"... .The first section of LaFosse's *Waltz Trilogy* is not unpromising: He constructs a dance that has and needs no male presence. . ."

FIELD OF DREAMS: *New York City Ballet ensemble in Robert LaFosse's* Waltz Trilogy.

THE SINGLE NEW OFFERING IN THE NEW York City Ballet's winter season at the New York State Theater was by **Robert LaFosse.** A principal dancer with the company, he is being developed as a house choreographer, much in the way Peter Martins was when he began making ballets. LaFosse calls his piece *Waltz Trilogy* and links three familiar and easily accessible musical selections chosen, he told an interviewer somewhat defensively, because he likes them. Certainly there are no compelling musical reasons for these pieces to bond, and LaFosse extracts little meaning from their juxtaposition.

The first of the ballet's three sections is not unpromising. It is set to Weber's *Invitation to the Dance,* which Fokine used for his legendary *Spectre de la Rose.* The Fokine version featured Nijinsky as the spirit of the rose emanating from the dream of a young woman just returned from a ball. Though the woman was the great Karsavina, she didn't get to do much. The dance was a dissertation on Nijinsky's plastique and the near-mystical spectacle of his elevation; it culminated in the dancer's fabled leap through the maiden's boudoir window.

LaFosse wittily takes the female sex's revenge. He constructs a dance that has and needs no male presence. Its "characters" are an ingratiatingly sweet ballerina (Kyra Nichols, in her shy, dewy-eyed persona), a quartet of finely honed soloists, and an octet of women who—alone or absorbing the soloists into their ranks—create an anonymous field of femininity. As he demonstrated in his 1988 *Woodland Sketches,* LaFosse has an instinctive understanding of womanly grace, which makes this whole sequence fresh and pleasing, though Nichols, and the scintillating classical grandeur that is her strong point, is shamefully underused.

This section of the ballet is distinguished by a sequence of brief variations for the soloists that emerge from a lulling wash of movement and are danced with a vitality and delicate precision outstanding even for this company, where such qualities shape the norm. There is a deftly contrived reference to the Nijinsky-Fokine incarnation of the music that has the advantage of being lovely in itself: a series of huge, incisive jetés that spring as if at random from the ensemble that rushes cross-stage, tulle skirts flying like scudding clouds. Another quote—the framing of this section with the famous pose that opens and closes *Pas de Quatre,* a tour de force for rival ballerinas of the Romantic era, who thought rather too much of their own charm—is not such a good idea.

The other two segments of LaFosse's work are inept to the point of embarrassment. The middle piece animates Liszt's *Mephisto-Waltz* by serving up the obvious: a chorus line of gallant gents who succumb to the charms of a femme fatale as if it were in their job description. The beautiful Maria Calegari is given little to do here but be beautiful, and she has trouble managing even this static assignment, what with being nearly devoured by her overblown, overglitzy black tutu. Visions of Spider Woman, *La Valse,* and *The Merry Widow* collide in your mind as the cast tries ineffectually to enact rapacious sensual delight. At several turns, I entertained the idea that LaFosse was attempting a takeoff on his subject.

The Polonaise and Waltz from Tchaikovsky's *Eugen Onegin* wind matters up, with Nichols back, now partnered with severe dignity by Ben Huys. The scene suggests an imperial ballroom at the Romanovs'; the choreography is a nonevent. The opening polonaise looks like a school-of-Petipa finale; the ostensible pas de deux evaporates right after it gets started; the ensemble dancing is all manner and no matter, with a great deal of confusion as to what constitutes nobility. LaFosse has done better before and, one hopes, will do so again. It might urge matters along if he examined the ill-sorted intentions apparent in the present piece.

Mime—the advancing of a story through gesture language—has not been a central concern of the New York City Ballet, since so little of its repertoire depends on narration. Its thrust has continually been in line with modern art's preference for the abstract. The company has never seen itself as a conservator in any major way of the storybook classics of the nineteenth century, in which acting is an important complementary force to dancing. Even so, there have been some great mime performances when they were needed, and many of them came from **Shaun O'Brien,** who has just retired from the stage, making his farewell appearance as the eccentric genius in *Coppélia,* who attempts to infuse human life into a mechanical doll.

A member of the New York City Ballet for more than 40 years, O'Brien developed his two richest roles gradually—almost as if he were not so much consciously working on them as allowing them to ripen. His Dr. Coppélius and his Drossel-

Photograph by Martha Swope.

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meier in *The Nutcracker* have steadily grown more subtle and detailed, mirroring more and more keenly the strangeness of human existence.

Refusing to resort to the superficial exaggerations of caricature, not content merely with shaping a vivid portrait, O'Brien was eventually able to display ambiguity and even self-contradiction within these personalities. Right through his final appearance, O'Brien rendered Dr. Coppélius as a mix of madly resourceful canniness and the simplest pathos. His Drosselmeier—another figure with an *idée fixe*—was a compendium of mysterious intentions and powers. The moment during the congenial party scene when O'Brien, appearing to improvise sketchily in the background, suddenly revealed himself as a puppeteer controlling the movements of both children and adults was astonishing and terrifying. I have no idea in what proportions he called on his gift for fantasy and his accumulating knowledge of stage technique to achieve his effects. I do know that in many a performance of these ballets, he became their main character.

Elsewhere, he triumphed by being the most passive or recessive of figures. In *The Prodigal Son,* his monolithically stern father, who seemed to turn into an ancient oak tree to shelter his repentant renegade son, stated the essence of the parent-child bond in an unshakable stance and a simple folding of the arm. As the bartender in Robbins's *Fancy Free,* ignoring the high jinks of his customers, he'd read his newspaper with an air of infinite, resigned boredom, and you'd find yourself watching him scan the news that told him nothing new as if it were the most riveting act in the world.

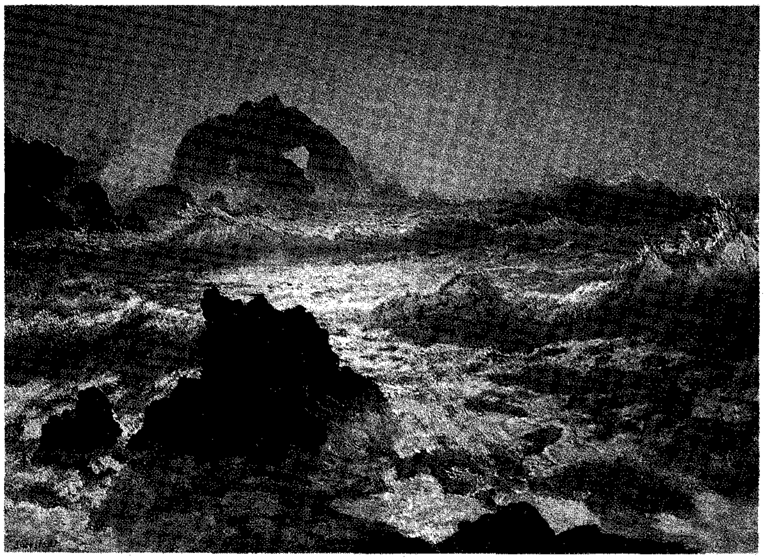
Some consolation for the loss of senior artists is available in the continuing emergence of young talent from the ensemble. Two young women, **Kathleen Tracey** and **Sherri LeBlanc,** are particularly worth watching at this point. Both, coincidentally, have more famous older sisters. Tina LeBlanc upholds (almost single-handedly) the standards of classicism at the Joffrey; Margaret Tracey appears to be the Chosen One at the City Ballet. Sherri LeBlanc shares her sibling's technical purity but colors it with a dashing dramatic quality instead of creamy sweetness. Kathleen Tracey lacks the extraordinary natural facility and supreme self-confidence of her sister, yet is in some ways the more interesting dancer of the two. The elder sister is a perfect porcelain doll, with a petite, tight-knit figure and a face of angelic, rather vacant, prettiness. The younger, with a rangier build, achieves more variety of texture in her movement. The fact that she can't lay claim to an ideal stage face gives her an opportunity to build her effect on character, which may prove telling in the long run. ■

Art/Kay Larson

FAR OUT

"... .Everything good in Albert Bierstadt's life came from two western expeditions. Western light must have been a revelation. . ."

TO OPEN ITS MAJOR SPRING SHOW, **"Albert Bierstadt: Art & Enterprise,"** the Brooklyn Museum has hung its own great Bierstadt, *Storm in the Rocky Mountains, Mt. Rosalie,* inside the museum's Beaux-Arts rotunda, under swagged velvet draperies. The setting suggests how this thundering drama of black clouds and golden shafts of light would have looked when it toured the country after 1866, playing to the teeming masses at a quarter a head.



ONLY NATURAL: Seal Rock, California, *ca. 1872.*

We get the point. If conventional taste a century or so later leans toward extraterrestrials and lost Arks of the Covenant, in Bierstadt's day it longed for adventure and open spaces (the same thing, really), tarted up to prove the exoticism of a wild landscape most people wouldn't see firsthand. A commercially successful artist, then as now, had to give the folks what they wanted.

So the argument is cast: Bierstadt was an opportunist of a type molded and stamped by his age. His art was a product of "enterprise" as the nineteenth century conceived of it—a revered union of labor and entrepreneurial spirit. Not only did he meticulously paint every blade of grass and rocky crag, he skillfully promoted his work through social contacts with princes and politicians. He realized that only a grandiose design would justify the staggering prices (as much as $25,000) paid for his paintings. His ambitions—for himself and his art—colored the look of his huge studio pictures, and colored their reception as well.

Though widely honored just after midcentury, Bierstadt came under attack several decades later from the eastern art Establishment. Opinion was divided. Was he a retarded academic painter holding back the advance of American art toward Impressionism? Or—as a few lone holdouts claimed—an American original who would outlast his critics?

You can still find people on either side of the fence: Are Bierstadt's big studio paintings marred by his habit of leaning heavily on the bass organ notes? Or are the exaggerations just a way to convey his true vision of the awesome Eden that was the American wilderness?

"Albert Bierstadt: Art & Enterprise" was five years in the making. Documenting its arguments required hunting up the details of Bierstadt's business dealings, dinner invitations, catalogues, letters, congressional lobbying, critical reviews, and the tale of his travels on the overland stage, written by his companion, Fitz Hugh Ludlow. The curators, Nancy K. Anderson and Linda S. Ferber, in weighting the picture of Bierstadt's career toward the sociological and practical, have lent his work new psychological depth and given both sides new ammunition. After Bierstadt built a grand house for himself near Tarrytown—and added a bride, Rosalie, with a social sense as lofty as his—could he have done anything but sell to the robber barons? And if he had to convince the captains of industry that he was a "great artist" as his times conceived of one, could he have painted otherwise?

Everything good in his life came from two western expeditions. The first trip, when he joined Frederick W. Lander's survey party in 1859, changed his career. Bierstadt was born in Germany but raised in America; he trained as an artist in Düsseldorf and imported that European mode when he returned. Before 1859, judging by a genre picture, *The Arch of Octavius (The Roman Fish Market),* done the preceding year, he was something more than a hack but less than a genius; the painting is brown, colossal, deftly painted, and dull. When he left for the Rockies with Lander, he encountered something that burst the pretty package of European art theories: western light.

As for Rosalie, by the way, she was the windfall from the second trip. She was married to Bierstadt's fellow traveler, Ludlow, a man with substance-abuse problems; she divorced him to marry Bierstadt. Brooklyn's *Storm in the Rocky Mountains, Mt. Rosalie,* bears her name. It may have been her soon-to-be husband's private promise to her that the storm clouds would give way to sun.

In any case, Bierstadt's life underwent an unimaginable upheaval when he headed west. The curators have added a handful of small open-air studies in which he drops all pretensions and demonstrates his uncanny grasp of natural light and form. From the first expedition come wonderful descriptive asides about Indians, buffalo, trappers, and bears. A tiny oil sketch, *Surveyor's Wagon in the Rockies,* is transfigured by the high-noon desert sun, the clear, hard, white, space-creating light of the western Great Plains. In *Seal Rock, California,* from 1872, he caught the restless, penetrating sun of the coast, glinting harshly on heaving water. (Back indoors, he would revert. To a studio-made seascape, he felt compelled to add a hokey broken mast caught in a wave.)

Western light must have been a revelation. It was something new in the history of painting—vastly different from the yellow light of moist, pollen-filled meadows, deepened in the studio with glazes, its candlelit tones invented by the European landscapists Claude Lorraine, Poussin, and so on. Bierstadt's struggle to balance

Photograph courtesy of the Brooklyn Museum.

what he knew with what he saw would occupy him for the rest of his life, even when ambition preoccupied him in the big studio pictures.

I weigh in, finally, on Bierstadt's side. The small studies here are proof enough that his powers of description were prodigious. His huge pictures of glowing red sunsets in Yosemite, or storms in the Rockies, seem only slightly more histrionic than the real sites. The West consists of vast, empty, boring, bleached-out expanses of rock and sand punctured every now and then by astounding geological hyperbole. The weather isn't always polite, either. To be caught in the meteorological equivalent of the Rockies or Yosemite is to be rained on by the wrath of God. The artist didn't have to exaggerate much. Brooklyn's catalogue includes a photograph, by Bierstadt's brother Charles, of Yosemite falls. Next to it is a print taken from Bierstadt's painting of the same scene. They differ only slightly, the cliffs in the artist's version being just fractionally higher. But what eastern critic would know that?

Bierstadt's fall from grace at the end of the nineteenth century is an example of the perennial resistance of the eastern Establishment to ideas from the West. This is, needless to say, still going on. As Bierstadt's century closed, academic artists looked for the next new thing on European horizons. The western wilderness was something of an embarrassment, especially now that it wasn't so wild anymore. Bierstadt, kept out of American-picked shows by local art politics, relied on Europe's consistent regard. Europeans, safely far away from the Great Plains, adored the West, and they continued to admire the artist who painted *The Last of the Buffalo,* in 1888. (200 Eastern Parkway; through May 5.)

Sewing and Reaping: A Weaver's Tale is artist **Reeva Potoff**'s title for a huge X of fragile, translucent *something* that stretches across the Brooklyn Museum's Grand Lobby toward all four corners. Even at close range, you're not sure what you're seeing: vast hanging sheets, perhaps of pressed leaves, perhaps paper, possibly glued, though they seem woven. Carbon paper makes up one spiraling cone; another is of skeletal leaves, threaded together with the frailest connections.

Potoff, an installation artist of twenty years' standing, has turned *Sewing and Reaping* into a commentary on women's work, on a scale that challenges Richard Serra's macho broken X of cold rolled steel in the Museum of Modern Art. I can't remember another lobby project that so gently insinuated itself into your memory of movement, substance, and light. (Through April 1.)

A CRUCIAL CHUNK OF RECENT HISTORY IS at Gagosian Gallery: five paintings (and accompanying collages and drawings) dating between 1972 and 1976 by **Brice Marden**. These are arguably the purest paintings Marden made: the high point of the waning end of minimalism and some of the most successful and romantic of American reductivist pictures. They compare nicely with Kazimir Malevich's white-on-white Suprematist paintings of 1918, now at the Metropolitan.

Marden's paintings consist of sheets of wax-and-oil encaustic, laid down very smoothly and with just the ghost of a trace of handwork. The colors—one, two, or a maximum of three per picture—are shades of Aegean blue or chalk green. The rhetoric of Minimalism insisted they were nothing but material presences, but while they are that, they are also irradiated with something more insubstantial: a quality of light from within, and a sense of potential conversion, as though matter could become energy when we weren't looking. If Malevich could justify his mission that way, why not Marden? (980 Madison Avenue; through March 16.) ■

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Books/Rhoda Koenig

YO, PICASSO

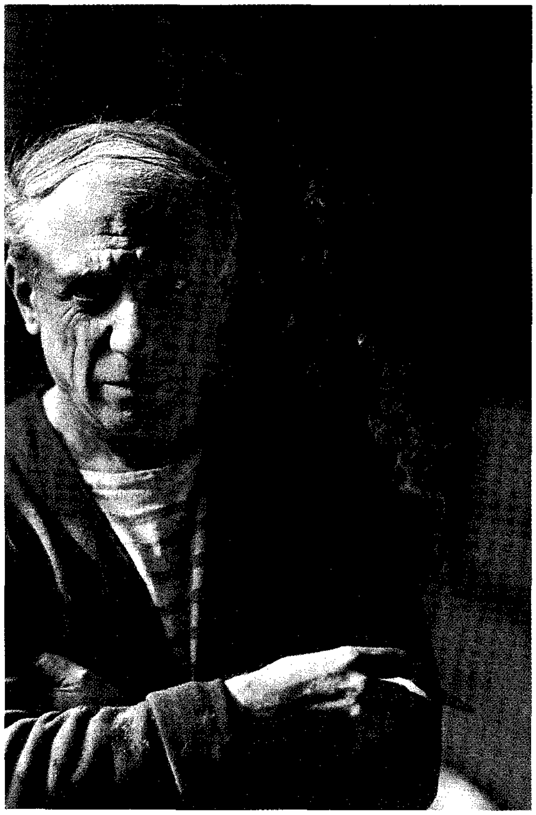
"...The first volume of John Richardson's *A Life of Picasso* is great fun and explains aesthetic matters in a way that is clear..."

A Life of Picasso, Vol. I, 1881–1906, *by John Richardson. Random House; 548 pages; $39.95.*

VERY YOUNG, MALIGNED AND POOR, PICASSO defiantly inscribed a self-portrait "Yo el Rey" ("I, the King"). In years to come, "Yo, Picasso" would be enough. The painter who would identify with the bull of his national sport—not the prodded, bleeding creature but the massive, virile, and lethal one—was from his earliest days determined to overpower Spanish society, world painting, women. Picasso's background could not have been a better environment for breeding his genius. He was the only son on both sides of a large family that looked to him as the savior of its name. Ironically, he couldn't wait to change it. "In art one must kill one's father," Picasso told a fellow art student, a task made easier by José Ruiz Blasco's negligible accomplishments and personality. This art teacher and painter produced feeble, vulgar renditions of anodyne subjects (John Richardson has much mordant fun with his devotion to "the life of the pigeon") and received worse reviews for his exhibitions than did his assistant and, later, his teenage son. Taking the name of the mother who headed a tribe of adoring females, Picasso severed himself from one that stood for failure and timidity; in future, the only time he would use his patronymic was to sign it on hackwork for magazines.

In the volume that takes us from Picasso's birth in 1881 to his preparation, in 1906, for the sexually explosive *Demoiselles d'Avignon,* we are given an account of his education, his social life and struggle, and a critical interpretation of his artistic aims and development. The latter is greatly helped by the hundreds of illustrations that file down the columns of text, as well as facing them across the page. Richardson says that most of the research for the book was done by Marilyn McCully, "thereby leaving me free to focus my energies on the writing"—and, as we know, go to lots of parties. It's an act of delegation that would undermine most authors' claims to seriousness, but as art is not my beat, specific omissions and distortions will have to be dealt with by others. All a general reader can say is that the book is great fun and that it explains aesthetic matters in a way that is clear without being patronizing.

Much about Picasso the man as well as the painter can be gleaned from his self-portraits. His large, piercing eyes impressed others with their power: Leo Stein, who with his sister, Gertrude, was the artist's most important collector, said, "When Picasso had looked at a drawing or print, I was surprised that there was anything left on the paper, so absorbing was his gaze." They were also allied with his sexual compulsiveness—the *mirada fuerte* ("strong gazing") was for Andalusians a sort of visual rape, and different types of possessiveness and penetration were, to him, closely aligned. "Why not put sexual organs in the place of eyes and eyes between the legs?" he once asked, and urged a mistress to cover her head and body so that other men could not even have her with their eyes.



ART, LOVER: *Richardson's subject.*

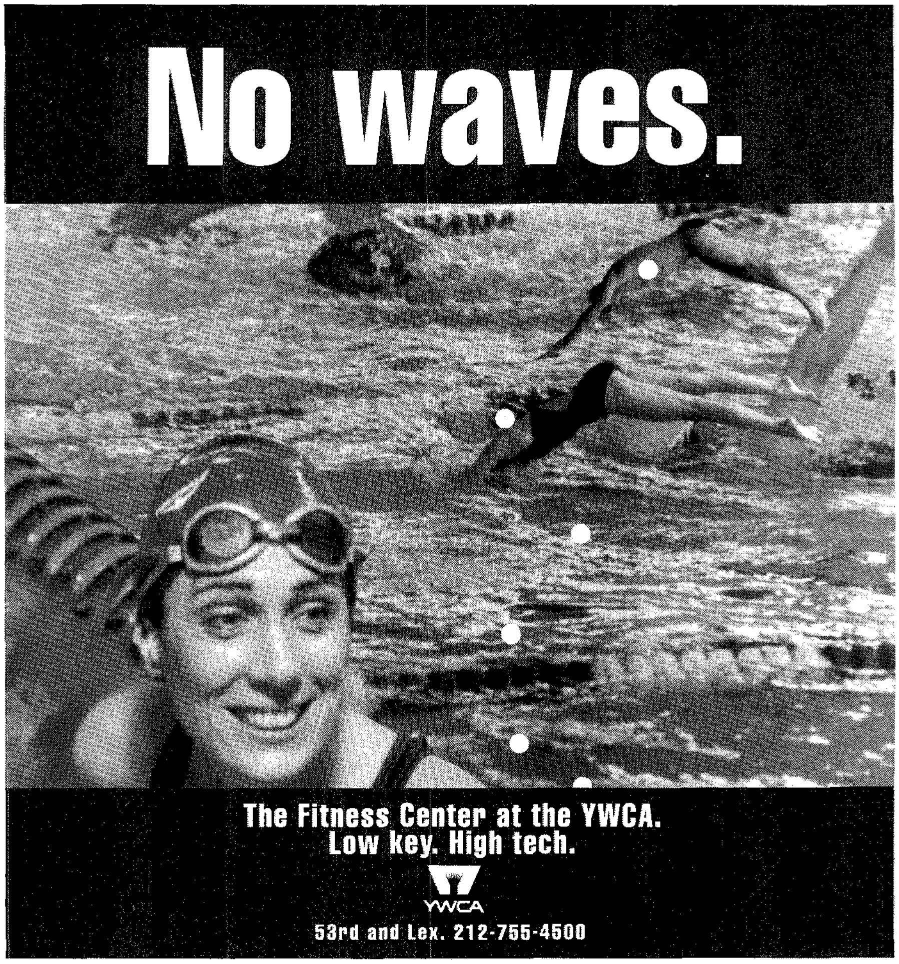
If Picasso worried about guarding his mistresses (he locked Fernande Olivier into his studio when he went out, which was inconvenient when the studio above it caught fire), he seemed to have no trouble acquiring them. A habitué of Barcelona's brothels in his early teens, he was at fifteen the lover of a bareback rider, the precursor of all the circus performers who would fascinate him. Bohemian life in turn-of-the-century Paris a few years later was everything that is summoned up by the name. The artist and his friends amused themselves with opium, ether, and morphine, and took part in scenes in which passion sometimes led to violence. One night, in the middle of a jolly dinner at a café, a sexually troubled friend tried to shoot his demanding mistress and then turned the gun on himself. That night, a sculptor in the party claimed the favors of the now available mistress.

Richardson is amusing and perceptive on that self-proclaimed genius Gertrude Stein, who, he says, helped Picasso not only as a collector and portrait subject but as an inspiration to discard the conventionally feminine figures of the period for the massive and androgynous females of his mature work. On return visits to Spain, he drew on the primitive sculpture of Catalonia, the stocky forms of peasant girls, and the art of El Greco, whose *Apocalyptic Vision* was the old-master painting Picasso would study most often while germinating the ideas for *Les Demoiselles.* Richardson leaves him there, on the brink of "the most innovative painting since Giotto" and a career that would make him so famous he would torment art dealers by drawing elaborate pictures on a beach and watching them be destroyed by the tide, knowing that the name erased by water was already inscribed forever in stone.

The MacGuffin, *by Stanley Elkin. Linden Press; 288 pages; $19.95.*

ROBERT (BOBBO) DRUFF, THE COMMISSIONER of Streets of a nameless midwestern city, is a lost man. Fifty-eight, he is at that last gasp of middle age, gnashing his teeth

Photograph by Robert Capa/Magnum.



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at the boundary of senior-citizenship, a state prefigured every day by his wife, Rose Helen, who is two years his elder, white-haired, and deaf. Nor is she much of a comfort in this time of fretfulness and decline—Rose Helen rarely votes for him and, indeed, even goes to his opponent's headquarters on election night to offer consolation or congratulations. He bears the scars of bypass surgery and "other invasive procedures . . . where they'd taken a vein from his left leg and placed bits of it about his heart where the woodbine twines," and a heart wound caused by the babyishness and underachievement of his only son. To rise above it all, Bobbo dips into his jacket pocket for some coca leaves. "He loved the euphoria, of course, the sidebars of music and landscape . . . loved the concentration, his lasered focus, the sense drugs gave him of recovered obsession . . . his resumed patience with the world, with everything, even the pure plain humanness of his mistakes, his kid's, his city's, the tolerance and good intentions dope revealed to him."

You can only fly so high on your own, however, and Druff's last gasp turns to hyperventilation when he meets Margaret Glorio, a 44-year-old woman "as openly blond as an au pair girl." Margaret is not sweet and blonde all down the line, though: When Druff asks her to be his mistress, she replies, "What? No, of course not. I don't know you. You're old, you're crazy. You're married, you're not a sharp dresser." Clearly some wooing is called for—in Druff's case, plenty of "gabardine," yards of verbal weaving of metaphor, philosophy, flattery, and arcane and dubious information.

At the same time, Druff is trying to connect a series of odd little wrinkles and false notes that have been accumulating—people who, like characters in a spy film, know more than he has told them; the mysterious death of his son's Lebanese girlfriend by a hit-and-run driver; the peculiar, sometimes menacing, behavior of his chauffeurs; a worrying link between Margaret and Mikey; and a proliferation of Oriental rugs. Just as the MacGuffin, or indispensable inconsequentiality, in an Alfred Hitchcock film sparks off an elaborate series of frightening events, any of these dissonances threatens to upset Druff's structure of deception.

Yet what Stanley Elkin's plot lacks is the essential element in a Hitchcock narrative, or in any drama. There is no sense of urgency, never mind threat, in the strange events that worry Druff. The phlegmatic nature of the action is accentuated by its taking place largely in his head, in his reminiscences and ruminations. *The MacGuffin* has some wonderful jokes, including a great Catholic-funeral one ("At least his suffering is over." "Do you think so?"), but too much of it is muffled in those rafts of gabardine.

Music/Peter G. Davis

BLEAK ORPHEUS

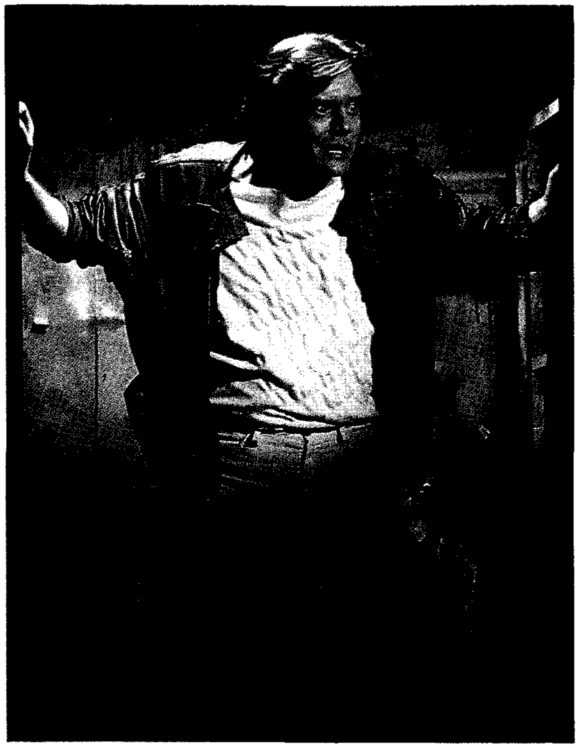
"... .Gluck's *Orfeo* is swamped and stifled by the self-indulgently baroque inventions of Berlin's 'modern' *Orpheus und Eurydike*. . ."

THE BROOKLYN ACADEMY OF MUSIC LURED the adventurous to BAM Opera last week with a package chock-full of novelties: Gluck's *Orfeo ed Euridice* in its seldom-heard, unadorned original 1762 version; the first visit by the fabled Berlin Komische Oper, founded in 1947 by Walter Felsenstein and famous for its innovative approach to opera; a contemporary vision of the work devised by German director Harry Kupfer, whose controversial stagings have never before been seen in this country; and, making his American debut in the title role, Jochen Kowalski, who seems poised to become the world's first superstar countertenor.

Yes, the ingredients were interesting, but what a messy stew they made, served up in German, with English surtitles, as **Orpheus und Eurydike.** The production begins promisingly. Orpheus, a rock musician, sits at a concert hand in hand with Eurydike (Dagmar Schellenberger-Ernst), listening intently to the overture—a marvelous study of two young people in love and facing a future together without a care. Then we see Eurydike suddenly and senselessly killed in a car crash, Orpheus's stunned horror, and his complex stages of grief, all swiftly and effectively delineated by Kupfer's direction, magnificently mimed by Kowalski, and provocatively underscored by a series of stark urban projections on Hans Schavernoch's revolving sets—and, of course, made piercingly real through the powerful simplicity of Gluck's music.

After that, everything goes haywire as Kupfer's imagination becomes increasingly fevered: The god Amor, sung from the pit by a female voice (Christiane Oertel), appears onstage as a ball-bouncing street waif; men in white coats strap our maddened hero to a hospital bed; Orpheus splits into two people, one in formal attire who occasionally sings from a vocal score; Eurydike is brought back from Hell in person and as an image on a television screen. And so it goes, until Gluck, whose whole purpose in writing *Orfeo* was to escape the ornamental artificiality of his predecessors' operas, is finally swamped and stifled by Kupfer's self-indulgently baroque inventions.

Apparently the musical forces have also been adversely affected by Kupfer's odd fancies. A Capriccio recording of the opera (60 008, sung in Italian) reveals Kowalski as a fastidious technician and a tasteful but intensely expressive interpreter, and Hartmut Haenchen as a sophisticated conductor who leads a performance pulsing with vitality. In Brooklyn, Kowalski forced and pushed his voice beyond its limits, pulverizing the vocal line, while Haenchen's tinny-sounding orchestra flailed the score unmercifully. By the time Kupfer and company were through belaboring Gluck, the opera might as well have been called *Orpheus und Eurotrash.*



HAYWIRE: *Jochen Kowalski as Brooklyn's Orpheus.*

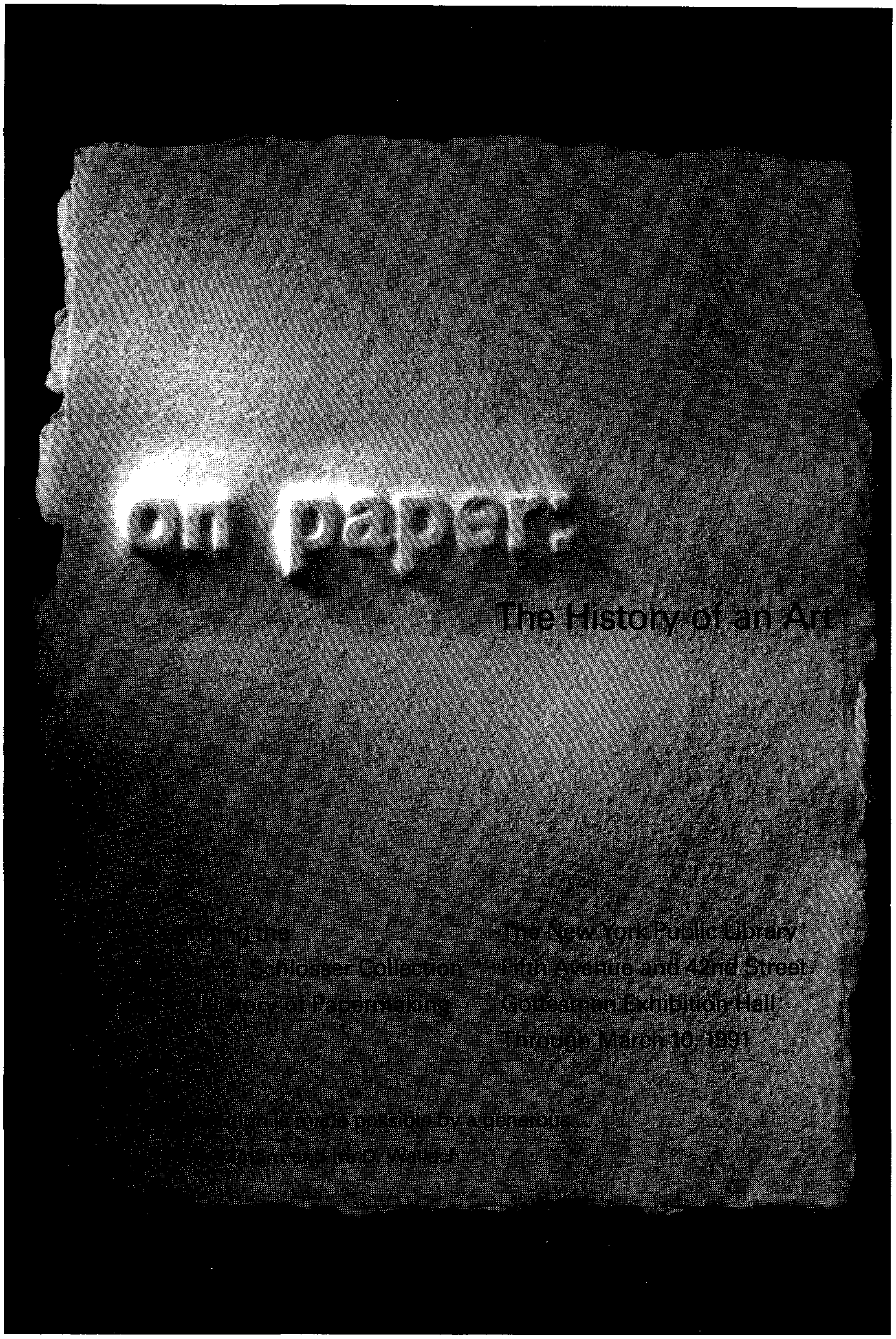
PERHAPS TO REMIND US THAT ITS TEN-YEAR project of presenting Schubert complete has been suspended but not abandoned, the 92nd Street Y scheduled performances of the composer's two great song cycles this month. February 24, Hermann Prey will offer his always welcome views on *Winterreise,* and not long ago **Kevin McMillan,** a 32-year-old Canadian baritone, sang *Die schöne Müllerin* with Warren Jones at the piano. The vocal typecasting is ideal in each case: an admired and seasoned artist to describe Schubert's final bleak winter journey, and a young voice of glowing freshness and beauty to portray the composer's star-crossed, lovesick lad.

There is an abundance of excellent lyric baritones on the vocal scene right now. McMillan is one of the best, with a brightly textured yet creamy-smooth sound that is securely positioned, precisely tuned, and at the service of an intelligent, lively, distinctive interpretive personality. Even more impressive is his laserlike concentration on the ways words and music should connect to give an inspired 75-minute sequence of twenty songs its most satisfying shape and expressive proportions. This is important. One can hear many quality voices these days, but too few young artists grasp what they are singing about; even fewer suggest any urgent reasons they bothered learning how to sing in the first place. With McMillan, whose communicative spirit is as finely honed as his technique, a listener is never in doubt.

EVER SINCE BEETHOVEN, THE STRING QUARTET has traditionally been the tell-all medium for composers who want to confide their most personal, interior messages. That still seems to be the case—certainly for **Alfred Schnittke,** born in 1934 and now a leading music figure in the Soviet Union. The Kronos Quartet recently visited Alice Tully Hall to play the string quartets Schnittke has written to date (in 1966, 1980, 1983, and 1989), and hearing all four works in sequence definitely helped sharpen perspectives on this inventive and prolific, if sometimes maddeningly inconsistent, composer.

Quartet No. 1 shows Schnittke catching up with his twelve-tone Viennese roots in a turbulent, spiky score with clashing note clusters and a violent melodic edge that must have unsettled more than a few conservative Leningraders 25 years ago. The Second Quartet is a memorial to Larissa Shepitko, a film director killed in a car ac-

Photograph by Catherine Ashmore.



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cident in 1979. Here the composer draws on ancient Russian liturgical chant and some of its more unusual vocal techniques to create a lacerating, almost physically painful instrumental lamentation. Much of Schnittke's music is overtly, even brazenly, polystylistic. Quartet No. 3 displays this allusive side of his musical character by taking a cadential phrase from Lasso's *Stabat Mater,* the theme of Beethoven's *Grosse Fuge,* and a four-note motto derived from Shostakovich's initials and working them into a tragic dialogue. The darkly colored and moody five-movement Fourth Quartet leads us back again into the tormented Expressionistic world of Alban Berg.

If all this sounds like unremitting gloom from a composer who seems to relish teetering on the brink of utter despair, it is nonetheless richly imaginative music of considerable power, beauty, and variety. Having listened to the four works in one evening, I'm not sure I'd care to repeat the experience anytime soon, although it would be good to hear them played with more body, nuance, and point than the Kronos could muster. The group's undernourished performances could be mistaken for rough early run-throughs compared with the Tale Quartet's brilliantly finished, virtuoso readings of the first three quartets on a recent BIS recording (CD 467). On that disc, the haunted sounds of Schnittke's doom-laden world come vividly into focus.

IT'S BEEN A LONG TIME, ALMOST TWENTY years, since Bellini's elegiac and gorgeously melodious **La Sonnambula** was last seen at the Metropolitan—which is why we have the Opera Orchestra of New York to revive such important works in concert and remind us of their attractions. Eve Queler conducted the performance in Carnegie Hall, and the outlines of an opera that epitomizes the expressive virtues and technical disciplines of nineteenth-century bel canto singing were, I suppose, just barely recognizable.

There is nothing to be gained by comparing June Anderson with her distinguished predecessors in the role of Amina. Suffice it to say that she can hit a flashy top E flat and fill in the notes below efficiently enough for those untroubled by the built-in glare and edgy whine of her almost vibrato-free soprano. Beneath the surface, I found her singing quite repellent: chilly, overgeneralized, and without pathos—this Amina, one of opera's most vulnerable heroines, sounded downright mean. Raul Gimenez brought a bit of charm to Elvino whenever his uptight tenor allowed him to, and the all-purpose Paul Plishka was himself, a dependable but faceless Rodolfo. At least this workaday performance made *La Sonnambula* available to a 1991 audience; perhaps it's unreasonable to expect more. ■

Theater/John Simon

THE LEARNED LADDIES, OR THE IMAGERY INVALID

"*. . .La Bête:* And what's so great about its being in rhyme? Pastiche for its own sake is the cute crime of every sophomore. . ."

CLAUDINE: Off to the playhouse! Would you tarry yet,
Oreste? The town's abuzz about **La Bête.**
ORESTE: I saw it, gritting my teeth through every scene;
As foul a play as ever was, Claudine.
CLAUDINE: Two million dollars' worth in rhyming verse,
The lightest footwork and the heaviest purse
In town. A work that has the graceful air
Of Richard Wilbur translating Molière.
Would you dismiss such daring, put a curse on
A golden-tongued young playwright, David Hirson?
ORESTE: I would, Claudine. And being an old codger,
I can recall the bombs his father, Roger,
Wrote long ago. Pretension seems to run
Amok among the Hirsons, father and son.
And what's so great about its being in rhyme?
Pastiche for its own sake is the cute crime
Of every sophomore who's spent some time
In college drama classes, though few had
A Stuart Ostrow who'd produced their dad—
Writer of turkeys and the book for *Pippin.*
CLAUDINE: Come now, admit, you must have found it gripping
When clever words from fleet tongues come a-tripping
In a tale of theater intrigue that, though set
In bygone France, speaks to our problems yet.
ORESTE: That among actor-playwrights there are bores
Who, having mighty patrons, can find scores
Of fools to laugh at their poor jokes? It's true—
The herd of giggling fops proved it anew.
But that's old stuff. When rhymed and spoken fast,
Banalities may sound like gems that last.
The only thing that came across the ramp,
In Richard Jones's staging, was pure camp.
Such ceaseless flutter, fey posturing, no rest
For eye or ear, all swish and swirl . . .
                                        CLAUDINE: Oreste,
You are unfair. And Richard Hudson's sets:
That chandelier, those busts with turning heads!
ORESTE: They seem to have turned yours. The chandelier
In *Phantom* did something at least, but here
It's only gimmickry, like all the rest.
CLAUDINE: But surely Tom McGowan's acting's the best
Bravura seen on staid Broadway in years.
ORESTE: Well, if you like swinging from chandeliers
(Figuratively speaking). A monologue
Of half an hour may leave the crowd agog,
But what's it say? If you want camp, why bother?
You can get it cheaper downtown in *Dead Mother.*
There is some wasted talent, yes: James Greene,
Michael Cumpsty, Dylan Baker. But, Claudine,
What tripe they're made to utter—with duds on
To make you puke, likewise by Richard Hudson.
It's all pretense, down to the title. At least
They could have called it honestly *The Beast.*
And, speaking of beasts, there is onstage a bird
That comes off best—by not speaking a word.
(This staunch defense of art against ersatz
Was co-produced by Lloyd Webber of *Cats.*)

ELDRITCH RHYMER: *Tom McGowan in Lincoln Center's* La Bête.

Mule Bone WAS TO HAVE BEEN THE PLAY (SUGGESTED AT A 1930 party by Theresa Helburn to Langston Hughes) that would be neither heavy social drama nor minstrel show but a real comedy of black life that would extend the Harlem Renaissance to the stage. Hughes enlisted Zora Neale Hurston, and they started converting her brief folktale "The Bone of Contention" into the three-act *Mule Bone.* It was never quite finished because, under various inner and outer pressures, the co-authors quarreled, for reasons still not fully understood. The story of "The *Mule Bone* Controversy," now published together with the play, is longer and at least equally fascinating reading.

At the Barrymore, we get the play as edited by the late George Houston Bass, supplied with his prologue and epilogue and with music by Taj Mahal. In the story, two young hunters from an all-black Florida town each claim to have shot down the same wild turkey; in the ensuing fight, Jim knocks Dave unconscious with a handy mule bone. The mayor conducts a trial in the Baptist church, where the Baptists side with their boy, Dave, and the Baptist preacher defending him; the Methodists, occupying the other half of the church, back Jim and the Methodist minister defending *him.* The argument and counterargument are funny, as are the insults traded by Baptists and Methodists. And that is about the size of it.

This sweet but skimpy material had to be mightily stretched for the stage, and the stretch marks show. Instead of fighting over a dead turkey, Jim the singer-guitarist and Dave the dancer (best of friends who perform together) now fight over a live chick, Daisy, the prettiest girl in town, back from the North and working for whites whose stuck-up ways she's learned. This contest, too, has its entertaining aspects and a surprise ending,

Photograph by Joan Marcus.

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"...There is a nice blend of canniness and naïveté in the semi-musical *Mule Bone*..."

and is embedded in much racy talk, often heightened into perky song by Taj Mahal to both Hughes's and his own lyrics.

There is a nice blend of canniness and naïveté in the Lincoln Center production that Michael Schultz has staged into something as crisp as a white shirt fresh from the laundry. The 29 well-deployed actors acquit themselves, for the most part, pungently, with only Kenny Neal (Jim), Akosua Busia (Daisy), and Paul S. Eckstein (Marshal Lum Boger) not quite up to the rest. But Neal is handsome and a handy guitar-strummer, Miss Busia a remarkable beauty, and Eckstein miscast. There are catchy bits of dance staged by Dianne McIntyre, and scenery (Edward Burbridge), costumes (Lewis Brown), and lighting (Allen Lee Hughes) that are as frolicsome as they are functional.

I know that nothing is less thrilling than a list of names; but nothing would be more unjust than not mentioning at least a few personal favorites among so many nifty performers: Clebert Ford, Fanni Green, Donald Griffin, Leonard Jackson, Ebony Jo-Ann, Theresa Merritt, Reggie Montgomery, Eric Ware, Vanessa Williams, and Samuel E. Wright.

It was worth waiting 60 years for so accomplished a production to reach the stage. Far from patronizing blacks (as more whites than blacks seem to feel it does), *Mule Bone* is honestly alive and kicking; regrettable as their quarrel was, it is nice to know that what Hughes and Hurston fought over was not a turkey but a phoenix. And such salty dialogue as "Before you . . . went up North, I could kiss you every day . . . just as regular as pig tracks" is worth the slight effort our ears must make to adjust to an unaccustomed sound.

But what of the fear and indignation my companion and I observed among some white spectators, a couple of whom we overheard being politely and judiciously corrected by a black audience member? There are several things to bear in mind here. First, that this play (like the production) was created, from top to bottom, by black talent, and whatever ribbing there is is done tartly but affectionately. Next, we are dealing with a 1930 retelling of still-earlier folk material; would a white community, under the same conditions, emerge smelling any sweeter? Think of Erskine Caldwell or John Steinbeck, of George S. Kaufman and Morrie Ryskind (*Of Thee I Sing*, 1931).

Finally, and above all, the ultimate proof of maturity and sophistication in an individual, a group, a society is the gift of laughing at oneself. What is it that makes Gogol's *The Inspector General* the masterpiece it is if not laughter at Russia, all of Russia? Laughing self-criticism, even if the laughter is sharp and sardonic—perhaps especially then—is the greatest proof of coming of age that two black writers in 1930 could proffer: a sovereign demonstration of artistic (and therefore profoundly human) ripeness.

EVEN MORE FROTHY IS ALAN AYCKBOURN'S 1974 comedy, **Absent Friends,** now at the Manhattan Theatre Club. This play is so slight that the ushers should hand out microscopes instead of programs. In *Conversations With Alan Ayckbourn,* Ian Watson quotes the playwright as saying, apropos *Absent Friends,* "The nice thing is to spread clues and spread them quite thinly. . . . " Unfortunately, clues are not the only thing spread thin here.

Four friends—actually five, including the sick and thus absent husband of one of them—forgather for tea at Paul and Diana's house, the purpose being to console a sixth friend, Colin, whose fiancée has recently drowned. The guests include John, who is financially dependent on Paul and thus overlooks his bored and bitchy wife's affair with Paul; Evelyn, said wife, who barely talks, only sneers, reads a magazine, and perfunctorily rocks the pram containing her unspectacular baby; and Marge, chatty, superficial, and married to 300-pound Gordon, sick at home but duly reporting the messes he makes to Marge in repeated phone calls. Edgy Diana is on to Paul and Evelyn's doings ("We did it in the back of his car the other afternoon, but I wouldn't call that a love affair"), and it is her jealousy, along with John's epic fidgetiness, that keeps things sashaying forward until Colin arrives.

Then it is Colin's socially inept mooning over his dead fiancée and his fatuous attempts to analyze and idealize his friends' lives that keep the play afloat (so to speak), until we realize that nostalgia for a drowned fiancée is a much happier state than immurement in a standard marriage. If this trifle were told and acted impeccably, it might just squeak by; in Lynne Meadow's somewhat laborious staging, it mostly creaks.

Ayckbourn being Ayckbourn, there are some genuinely funny bits, and there is more than respectable acting from Brenda Blethyn, John Curless, Ellen Parker, and Gillian Anderson. But Peter Frechette is miscast as Colin (Americanly goofy rather than Britishly absurd), and David Purdham is too young and too unfunny for Paul. Ayckbourn is at his best when he hits on a gimmick he can worry like a dog a bone. In *Absent Friends,* what is especially absent is such a gimmick. ■

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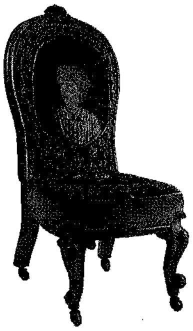
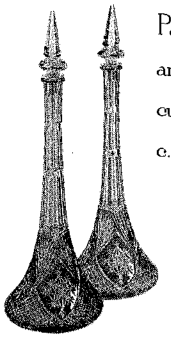


Alluring, azure blue flashed footed bowl. c. 1860

George I-style upholstered window seat. c. 1790



Pair of tall amber-flashed, cut crystal decanters. c. 1885

Majestic, magnifier with Raj Era chandelier prism handle. c. 1870

Heroic bronze sculpture of "Achilles and Chiron". c. 1840

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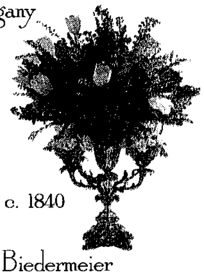
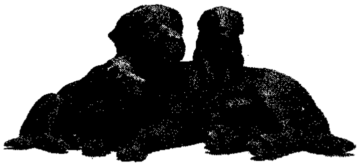


Opulent, four-branch silver-plate epergne with cut crystal bowls. c. 1840

A handsome, chestnut Biedermeier side table. c. 1830

Enchanting, carved wood dog group, "Mother and Pups." c. 1850



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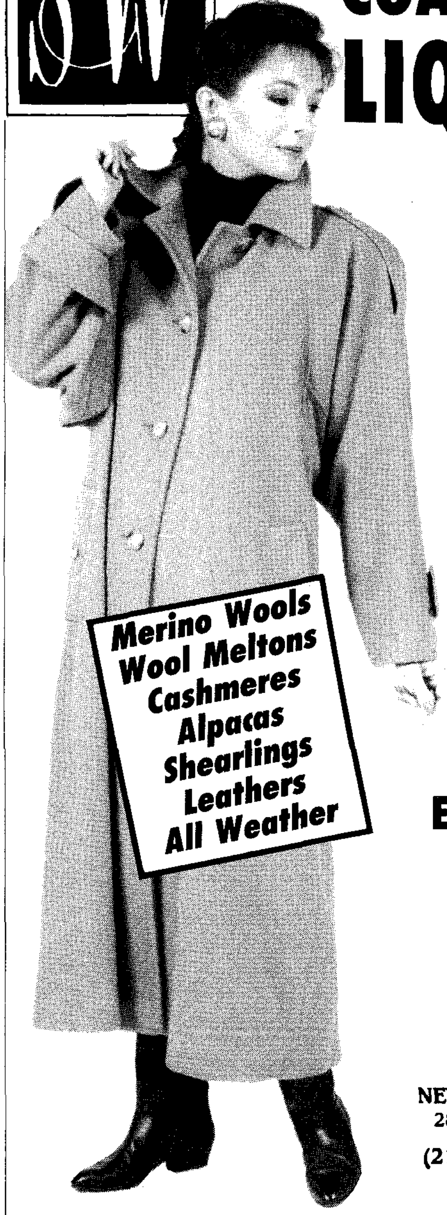

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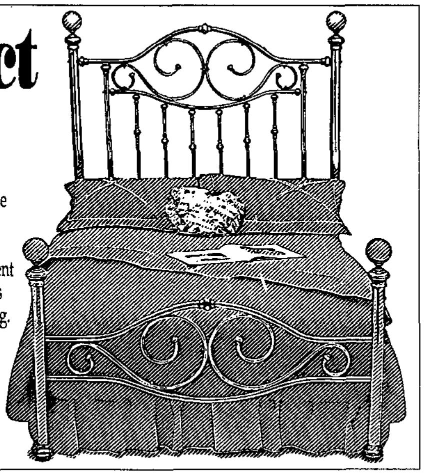

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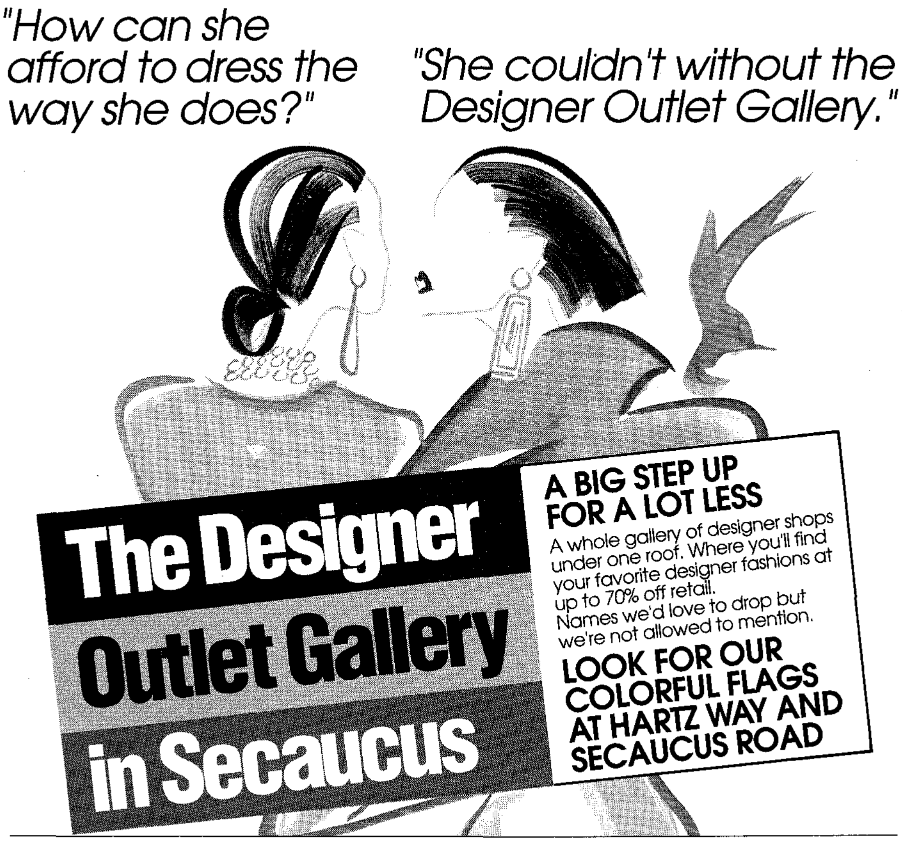

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A Complete Entertainment Guide for Seven Days Beginning

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MOVIES

THEATER GUIDE

COMPILED BY PATRICK KERNAN

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the other boroughs, alphabetically; and those elsewhere, by county. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—209 W. Houston St.** (727-8110). #1—*Larks on a String* (1969). #2—Through 3/14: "Landmarks, Breakthroughs, and Milestones in Black Film History." 2/21-22: *Imitation of Life* (1934); *The Emperor Jones*. 2/22-23: *Imitation of Life* (1959); *Lydia Bailey*. 2/24-25: *Cry the Beloved Country* (1951); *Intruder in the Dust* (1949). 2/26-27: *The Story of a Three Day Pass* (1967); *Watermelon Man* (1970). #3—*1900* (1977).

2. **ESSEX—Grand St. at Essex St.** (982-4455). .

3. **ANGELIKA FILM CENTER—18 W. Houston St.** (995-2000). #1—*Metropolitan*. #2—*Vincent & Theo*. #3—*The Third Animation Celebration: The Movie*. #4—*Rosencrantz and Guildenstern Are Dead*. #5—*Iron and Silk*. #6—*Perfectly Normal*.

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*The Silence of the Lambs*. #2—*Awakenings*.

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). *Hamlet*.

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Sleeping With the Enemy*; *The Neverending Story II*. #2—*L.A. Story*. #3—*Sleeping With the Enemy*.

8. **THEATRE 80—St. Marks Pl. bet. First and Second Aves.** (254-7400). 2/20: *Performance* (1970); *Don't Look Now* (1974). 2/21: *Victim* (1961); *Peeping Tom* (1960). 2/22-23: *A Streetcar Named Desire* (1951); *The Long Hot Summer* (1958). 2/24: *The Tenant* (1976); *Knife in the Water* (1962). 2/25: *Colonel Redl* (1985); *Veronika Voss* (1982). 2/26: *The Seven Year Itch* (1955); *Some Like It Hot* (1959).

9. **VILLAGE EAST—Second Ave. at 12th St.** (529-6799). The Village East opens on 2/22. #1—*Scenes From a Mall*. #2—*Superstar: The Life and Times of Andy Warhol*. #3—*Mr. and Mrs. Bridge*. #4—*The Sleazy Uncle*. #5—*The Field*.

11. **ART GREENWICH TWIN—Greenwich Ave. at 12th St.** (929-3350). #1—*The Grifters*. #2—*King Ralph*.

12. **CINEMA 12 (formerly Cinema Village)—12th St. east of Fifth Ave.** (924-3363). *The Vanishing*.

13. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Alligator Eyes*. #2—*Reversal of Fortune*. #3—*GoodFellas*. #4—*Green Card*.

14th–41st Streets

18. **LOEWS 19TH STREET EAST—Broadway at 19th St.** (260-8000). #1—*L.A. Story*. #2—*The Silence of the Lambs*. #3—*The Silence of the Lambs*. #4—*The Godfather Part III*. #5—*Dances With Wolves*. #6—*The Neverending Story II*.

19. **NEW CHELSEA—23rd St. bet. Seventh and Eighth Aves.** (691-4744). #1—*Home Alone*. #2—*Awakenings*. #3—*Nothing But Trouble*. #4—*Once Around*. #5—*Edward Scissorhands*. #6—*Sleeping With the Enemy*. #7—*The Grifters*. #8—*The Grifters*. #9—*King Ralph*.

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Kindergarten Cop*. #2—*Perfectly Normal*. #3—*Misery*; *Postcards From the Edge*.

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Avalon*.

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *The Grifters*.

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*The Silence of the Lambs*. #2—*King Ralph*. #3—*The Godfather Part III*.

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Awakenings*.

26. **MURRAY HILL CINEMAS—34th St. west of 3rd Ave.** (689-6548). #1—*Hamlet*. #2—*The Field*. #3—*Green Card*. #4—*Nothing But Trouble*. Opening 2/22: *Scenes From a Mall*.

42nd–60th Streets

31. **NATIONAL TWIN—Broadway bet. 43rd-44th Sts.** (869-0950). #1—*Home Alone*. #2—*King Ralph*.

32. **LOEWS ASTOR PLAZA—44th St. west of Broadway.** (869-8340). *The Silence of the Lambs*.

33. **CRITERION CENTER—Broadway bet. 44th-45th Sts.** (354-0900). #1—*L.A. Story*. #2—*The Neverending Story II*. #3—*Popcorn*. #4—*GoodFellas*. #5—*The Grifters*. #6—*Misery*.

34. **EMBASSY 1—Broadway bet. 46th-47th Sts.** (302-0494). *The Godfather Part III*.

36. EMBASSY 2—Seventh Ave. bet. 47th–48th Sts. (730-7262). *Eve of Destruction*. Opening 2/22: *He Said, She Said.* **EMBASSY 3—***Flight of the Intruder*. **EMBASSY 4—***Ghost*. Opening 2/22: *Eve of Destruction*.

37. WEST SIDE CINEMA—Seventh Ave. bet. 47th–48th Sts. (398-1720). #1—*Nothing But Trouble*. #2—*Run*.

38. WORLDWIDE CINEMAS—49th–50th Sts. bet. 8th and 9th Aves. (246-1583). #1—*Home Alone*. #2—*Kindergarten Cop*. #3—*Edward Scissorhands*. #4—*Postcards From the Edge*. #5—*Perfectly Normal*. #6—*King Ralph*.

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). *Green Card*. Opening 2/22: *Scenes From a Mall*.

41. ZIEGFELD—54th St. west of Sixth Ave. (765-7600). *Sleeping With the Enemy*.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *GoodFellas*.

43. CARNEGIE HALL CINEMA—Seventh Ave. at 56th St. (265-2520). *Rosencrantz and Guildenstern are Dead*. **CARNEGIE SCREENING ROOM—***The Long Walk Home*.

44. SUTTON—57th St. east of Third Ave. (759-1411). #1—*Nothing But Trouble*. #2—*Queens Logic*. Opening 2/22: *Superstar: The Life and Times of Andy Warhol*.

46. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *The Sheltering Sky*.

47. BIOGRAPH—57th St. east of Broadway (582-4582). Through 3/23: "Tributes to Great Stars." Featuring films by Greta Garbo, Gary Merrill, Paulette Goddard. 2/20–21: *Conquest* (1937); *The Kiss* (1929). 2/22–23: *Two Faced Woman* (1941); *Ninotchka* (1939). 2/24–26: *All About Eve* (1950); *Dramatic School* (1938).

48. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Sleeping With the Enemy*.

49. PLAZA—58th St. east of Madison Ave. (355-3320). *Cyrano de Bergerac*.

50. LOEWS FINE ARTS—58th St. west of Fifth Ave. (980-5656). *Alice*.

51. 59th STREET EAST—59th St. west of Second Ave. (759-4630). *Home Alone*.

52. MANHATTAN TWIN—59th St. bet. Second and Third Aves. (935-6420). #1—*Perfectly Normal*. #2—*King Ralph*.

53. BARONET—Third Ave. at 59th St. (355-1663). *Awakenings*. **CORONET—***The Grifters*.

54. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *Misery; Postcards From the Edge*.

55. CINEMA I—Third Ave. at 60th St. (753-6022). *Green Card*. Opening 2/22: *Scenes From a Mall*. **CINEMA II—***Mr. & Mrs. Bridge*. **CINEMA THIRD AVE.—** Through 2/21: *Reversal of Fortune*. Opening 2/22: *Scenes From a Mall*.

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*The Neverending Story II*. #2—*L.A. Story*.

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Once Around*.

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*The Silence of the Lambs*. #2—*The Godfather Part III*.

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *Hamlet*.

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Dances With Wolves*.

65. UA EAST—First Ave. at 85th St. (249-5100). *The Godfather Part III*.

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). #1—*Nothing But Trouble*. #2—*Home Alone*. Opening 2/22: *Scenes From a Mall*.

68. 86TH STREET—86th St. west of Lex. Ave. (534-1880). #1—*Edward Scissorhands*. #2— *King Ralph*.

61st Street and Above, West Side

79. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Dances With Wolves*.

80. CINEPLEX ODEON 62nd AND BROADWAY—62nd St. at Broadway (265-7466). *Awakenings*.

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249-1144

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STARTS FRIDAY, FEBRUARY 22
AT THEATRES EVERYWHERE

81. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Taxi Blues.* #2—*Ay, Carmela!* #3—*The Nasty Girl.*

83. REGENCY—Broadway bet. 67th–68th Sts. (724-3700). *Once Around.*

85. LOEWS 84TH STREET SIX—Broadway at 84th St. (877-3600). #1—*L.A. Story.* #2—*Nothing But Trouble.* #3—*Hamlet.* #4—*The Silence of the Lambs.* #5—*Green Card.* **87. METRO CINEMA—Broadway bet. 99th–100th Sts.** (222-1200). #1—*Edward Scissorhands.* #2—*King Ralph.*

89. OLYMPIA CINEMAS—Broadway bet. 106th–107th Sts. (865-8128). #1—*Edward Scissorhands.* #2—*The Neverending Story II.*

91. NOVA—Broadway bet. 147th–148th Sts. (862-5728). #1—*The Neverending Story II.* #2—*Home Alone.*

MUSEUMS, SOCIETIES, ETC.

AUSTRIAN CULTURAL INSTITUTE—The Mark Goodson Theater, 2 Columbus Circle (759-5165). Free. 2/20 at 6:30: *Requiem for Dominic* (1990), dir. Robert Dornhelm.

AMERICAN MUSEUM OF THE MOVING IMAGE—35th Ave. at 36th St., Astoria (718-784-0077). $5; senior citizens $4; students and children $2.50; members free. Through 3/3: "From Harlem to Hollywood, Part II: The 1970s New Black Cinema." 2/23 at 2: *Sweet Sweetback's Baadasssss Song* (1971), dir. Melvin Van Peebles, with Van Peebles, Rhetta Hughes (director will be present); at 4: *The Spook Who Sat by the Door* (1973), dir. Ivan Dixon, with Lawrence Cook, Paul Kelly. 2/24 at 2: *Coffy* (1973), dir. Jack Hill, with Pam Grier; at 4: *Mandingo* (1975), dir. Richard Fleischer, with James Mason, Perry King, Ken Norton.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5650). **Naturemax Theater:** $4; senior citizens $3; children $2. Daily at 10:30, 11:30, 12:30, 1:30, 2:30, 3:30, and 4:30: *Blue Planet;* additional showings Fri. & Sat. at 6 and 7:30 with *Weaving Ants* and *Silent Sky*.

ANTHOLOGY FILM ARCHIVES—32 Second Ave. at 2nd St. (477-2714). $6; students and senior citizens $5; members $4. Call for times. Ongoing series: "Stan Brakhage: The 80s." 2/21–24: *At the Crossroads: Jews in Eastern Europe* (1990), dirs. Oren Rudavsky and Yale Strom with Elinor Schull. 2/23–24: "Avant-garde Film and Video Today." Films by Chris Kraus and Lisa Squire. 2/24: *Young Doctor Freud.*

ARTISTS SPACE—223 W. Broadway (226-3970). Free. Through 3/2: "Reframing the Family." Tue.–Sat., 1–6.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Free with museum admission. Through 3/10: "Asian American Video Visions"; Sundays at 2. 2/24: "The Art of Video Narrative": *My American Friends* (1989), dir. Cheng-Sim Lim; *Kappa* (1986) and *Made in Hollywood* (1990), dirs. Bruce and Norman Yonemoto.

FRENCH INSTITUTE—Florence Gould Hall, 55 E. 59th St. (355-6160). "Ciné-Club." $5.50; students $4; members free. 2/20 at 12:30, 3:15, 6, & 8:45: *Une Flamme Dans Mon Coeur (A Flame in My Heart)* (1987), dir. Alain Tanner, with Myrian Mézières, Aziz Kabouche, Benoit Régent.

THE GREATER PORT JEFFERSON ARTS COUNCIL—Theatre Three, 412 Main St., Port Jefferson. Free. Through June: "Images of Jews in Hollywood: A Retrospective." 2/25 at 8: *Radio Days* (1987), dir. Woody Allen, with Mia Farrow, Julie Kavner, Michael Tucker.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $6.50; members, senior citizens, and students $5. 2/22 at 6:30: *The Japanese Version*, dirs. Andrew Kolner and Louis Alvarez.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500; 570-3949). Free with museum admission. Ongoing series: "Documentary Films on Art"; "Black History Month"; "Constructing the Future: Early Soviet Cinema." 2/20, 22 at 2: *Raoul Dufy*. 2/21 at 2: *The Landscape of Pleasure*. 2/22 at 7:30: *Wild Women Don't Have the Blues*. 2/23 at 12:30 & 2: "Films for Families"; at 1:15: *Matisse in Nice;* at 4 & 6:30: *Aelita, Queen of Mars*. 2/26 at 2: *Return to Glory: Michelangelo Revealed—The Restorations in the Sistine Chapel.*

MILLENNIUM FILM WORKSHOP—66 E. 4th St. (673-0090). $5. All shows start at 8 unless otherwise noted. 2/15: "Group Program: 1990 Films." Through 2/24: "Re: Japan." 2/22–23: films by Taka Iimura. 2/24: "In Regard of Nature": a program of new Japanese videos.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). $4.50; students $3.50; under 13 and senior citizens $2.50. Through 5/4: "Comedians' Choice: Acts & Influences," a series featuring the work of comedians complemented by clips of their influential predecessors. Tue.–Sat. at 12:15, Tue. at 5:30. Through 2/23: Whoopi Goldberg. 2/26–3/2: Joe Piscopo.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. Ongoing series: "Hard, Fast, and Beautiful: Ida Lupino, Filmmaker and Actress" and "Art of the Forties." 2/21 at 2:30: *The Big Knife* (1955), dir. Robert Aldrich, with Jack Palance, Ida Lupino, Rod Steiger; at 3 and 6: *Lines of Fire* (1990), dir. Brian Beker; also at 6: *While the City Sleeps* (1956), dir. Fritz Lang, with Dana Andrews, Ida Lupino, Vincent Price. 2/22 at 2 and 2/23–24 at 1: "Academy-Nominated Short Films"; at 2:30: *Spellbound* (1945), dir. Alfred Hitchcock, with Ingrid Bergman, Gregory Peck, Leo G. Carroll; at 6: *Dreams That Money Can Buy* (1947), dir. Hans Richter, in collaboration with Max Ernst, Fernand Léger, Man Ray, Marcel Duchamp, Alexander Calder. 2/23 at 11:15 a.m.: "Family Films: Hair-Raising Adventures"; at 2: *Ivan Grozny (Ivan the Terrible)*. Part 1 (1943), dir. Sergei Eisenstein, with Nikolai Cherkassov, in Russian with English subtitles; at 5: *Casablanca* (1942), dir. Michael Curtiz, with Humphrey Bogart, Ingrid Bergman, Claude Rains. 2/24 at 2: *Dreams That Money Can Buy* (see 2/22); at 5: *Spellbound* (see 2/22). 2/25 at 2: *Casablanca* (see 2/23); at 5: *Ivan Grozny* (see 2/23); at 6:30: "Video Viewpoints" with Andrew P. Jones. 2/26 at 2:30: *Brief Encounter* (1945), dir. David Lean, with Celia Johnson, Trevor Howard, Stanley Holloway; at 6: *Le corbeau (The Raven)* (1943), dir. Henri-Georges Cluzot, with Pierre Fresnay, in French with English subtitles.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7653). $6; members and students $4; senior citizens $3.50; under sixteen $2.50. Call for times unless indicated. 2/20–21: *Assa* (1988), dir. Sergei Soloviov; 2/22–26: *Tilai* (1990), dir. Idrissa Ouedraogo.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. (621-0609/0619). 2/21 at noon: *Law and Order* (1969), dir. Frederick Wiseman. 2/26 at noon: *To Be Young, Gifted, and Black* (1972), dir. Michael A. Schultz; at 2:30: *Cissy Houston: Sweet Inspiration* (1987), dir. David Davidson; . . . But Then, She's Betty Carter (1980), dir. Michelle Parkerson. **58th Street Branch, 127 E. 58th St.** 2/22 at 2: *Throne of Blood,* dir. Akira Kurosawa. **Hamilton Grange Branch, 503 W. 145th St.** 2/20 at 3:30: *Malcolm X: Struggle for Freedom*. 2/27 at 3:30: *I Have a Dream.*

PERFORMANCE SPACE 122—150 First Ave., at 9th St. (477-5288). $6. 2/20 at 8: "Reel Time."

PUBLIC THEATER—425 Lafayette St. (598-7171). $6; senior citizens and students $5. Series through 2/28: "The African Eye: Highlights of African Filmmaking." Through 2/28: *Touki Bouki* (1973, Senegal). Nightly except Mon. at 9; add'l. matinee Sat. & Sun. at 4. Through 2/21 at 7: *Yeleen* (1987, Mali). 2/22–24: *Yaaba* (1980). 2/25–28: *Faces of Women* (1985, Ivory Coast).

WHITNEY MUSEUM OF AMERICAN ART—945 Madison Ave. at 75th St. (570-0537/3600). Free with museum admission. Closed Mondays. Ongoing series 2/22–3/22: "Andy Warhol's Video and Television." 2/22–28: "Untitled Factory Diaries: Interviews/Personalities." Fri. and Sat. at noon, Sun. at 1, Tue. at 2, Wed. and Thu. at noon.

BRONX

150. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Nothing But Trouble.* #2—*King Ralph.* #3—*Home Alone.*

151. AMERICAN QUAD—1450 East Ave. (828-3949). #1—Program unavailable.

152. BAY PLAZA—2210 Bartow Ave. (320-3020). #1—*Once Around.* #2—*Kindergarten Cop.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.* #5—*Home Alone.* #6—*Awakenings.* #7—*Run.* #8—*King Ralph.* #9—*Nothing But Trouble.*

153. DALE—189 W. 231st St. (884-5300). #1—Program unavailable.

154. FAIRMONT—(901-3006). The Fairmont has closed.

155. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*L.A. Story.* #2—*The Silence of the Lambs.* #3—*Misery; Postcards From the Edge.* #4—*The Neverending Story II; GoodFellas.*

156. KENT—E. 167th St. nr. Grand Concourse (538-4000). *Home Alone; Run.*

157. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*The Silence of the Lambs.* #2—*The Neverending Story II; Lionheart.* #3—*Sleeping With the Enemy.* #4—*Home Alone.*

158. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Program unavailable.

159. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—Program unavailable.

160. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*The Silence of the Lambs.* #2—*King Ralph.* #3—*Nothing But Trouble.* #4—*Misery.* #5—*Postcards From the Edge.* #6—*GoodFellas.* #7—*Look Who's Talking Too.* #8—*Kindergarten Cop.* #9—*Eve of Destruction.* #10—*Run; L.A. Story.* #11—*Home Alone; The Godfather Part III.* #12—*The Neverending Story II; Popcorn.* #13—*Sleeping With the Enemy; Lionheart.*

BROOKLYN

AREA CODE 718

200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*Nothing But Trouble.* #4—*Dances With Wolves.* #5—*Green Card.* #6—*Once Around.* #7—*Awakenings.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*The Silence of the Lambs.* #2—*Alice.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*King Ralph.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). #1—*Green Card.* #2—*The Grifters.* #3—*The Neverending Story II; Awakenings.*

208. COMMODORE—Broadway at Rodney St. (384-7259). #1—*Home Alone.* #2—*Misery.*

209. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*GoodFellas; The Neverending Story II.* #2—*King Ralph.*

210. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*L.A. Story.* #2—*The Neverending Story II; Run.* #3—*The Silence of the Lambs.* #4—*King Ralph.* #5—*The Godfather Part III.*

211. KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Lionheart.* #2—*Home Alone.* #3—*King Ralph.* #4—*GoodFellas.*

For movie showtimes

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212. KENT—1170 Coney Island Ave. (338-3371). #1—*Alice.* #2—*Dances With Wolves.* #3—*Sleeping With the Enemy.*

213. KINGS PLAZA—Flatbush Ave. at Ave. U (253-1111). #1—*Nothing But Trouble.* #2—*Kindergarten Cop.* #3—*King Ralph.* #4—*Sleeping With the Enemy.*

214. KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Awakenings.* #2—*The Neverending Story II; Once Around.* #3—*The Godfather Part III.* #4—*Home Alone.* #5—*The Silence of the Lambs.*

215. LOEWS GEORGETOWN—Ralph Ave. at Ave. K (763-3000). #1—*The Godfather Part III.* #2—*Green Card.*

216. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*The Silence of the Lambs.* #2—*Home Alone.* #3—*The Godfather Part III.*

217. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Sleeping With the Enemy.* #2—*King Ralph.* #3—*GoodFellas; The Neverending Story II.* #4—*L.A. Story.*

218. METROPOLITAN—392 Fulton St. (858-8580). #1—*Lionheart.* #2—*Home Alone.* #3—*The Silence of the Lambs.* #4—*Sleeping With the Enemy.*

219. THE MOVIES AT SHEEPSHEAD BAY—Knapp St. off Belt Pkwy. (615-1700). #1—*Nothing But Trouble.* #2—*L.A. Story.* #3—*Sleeping With the Enemy.* #4—*The Silence of the Lambs.* #5—*Home Alone.* #6—*Once Around; Hamlet.* #7—*Awakenings; The Neverending Story II.* #8—*Green Card.* #9—*The Godfather Part III.*

220. PLAZA TWIN—Flatbush Ave. nr. 8th Ave. (636-0170). #1—*The Grifters.* #2—*Once Around*

222. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*Home Alone.* #2—*Run.* #3—*GoodFellas.* #4—*The Neverending Story II.* #5—*Misery.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*The Neverending Story II; GoodFellas.* #2—*Home Alone.* #3—*Sleeping With the Enemy.* #4—*King Ralph.* #5—*L.A. Story.* #6—*The Godfather Part III.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Hamlet.* #2—*Nothing But Trouble.*

302. BAYSIDE—THE MOVIES AT BAYSIDE—(225-7711). #1—*L.A. Story.* #2—*The Silence of the Lambs.* #3—*The Godfather Part III.* #4—*Dances With Wolves.*

303. CORONA—PLAZA—(639-7722). *The Godfather Part III.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*King Ralph.* #4—*Awakenings; The Neverending Story II.* #5—*Home Alone.* #6—*L.A. Story.* #7—*The Godfather Part III.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*The Silence of the Lambs.* #2—*The Godfather Part III.* #3—*Dances With Wolves.* #4—*The Silence of the Lambs.*

306. FLUSHING—MAIN STREET—(268-3636). #1—*Green Card.* #2—*Awakenings.* #3—*Home Alone.* #4—*The Neverending Story II; Nothing But Trouble.*

307. FLUSHING—UA QUARTET—(359-6777). #1—*Sleeping With the Enemy.* #2—*The Neverending Story II; Awakenings.* #3—*Once Around.* #4—*Home Alone.*

308. FLUSHING—UTOPIA—(454-2323). #1—*Sleeping With the Enemy.* #2—*Alice.*

309. FOREST HILLS—CINEMART—(261-2244). #1—*Green Card.* #2—*White Fang; The Vanishing.*

310. FOREST HILLS—CONTINENTAL—(544-1020). #1—*Once Around.* #2—*Home Alone.* #3—*King Ralph.*

311. FOREST HILLS—FOREST HILLS—(261-7866). #1—*The Grifters.* #2—*Hamlet.*

312. FOREST HILLS—LOEWS TRYLON—(459-8944). *Alice.*

313. FOREST HILLS—MIDWAY—(261-8572). #1—*Sleeping With the Enemy.* #2—*Nothing But Trouble.* #3—*Awakenings; The Neverending Story II.* #4—*L.A. Story.*

314. FRESH MEADOWS—CINEMA 5—(357-8976). #1—*The Grifters.* #2—*King Ralph.* #3—*Awakenings.* #4—*Green Card.* #5—*Dances With Wolves.*

315. FRESH MEADOWS—MEADOWS—(454-6800). #1—*The Godfather Part III.* #2—*Once Around.* #3—*Kindergarten Cop.* #4—*Sleeping With the Enemy.* #5—*Home Alone.* #6—*L.A. Story.* #7—*Once Around.*

316. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Home Alone.* #2—*Nothing But Trouble.*

317. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*The Silence of the Lambs.* #2—*The Neverending Story II.* #3—*L.A. Story.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*Nothing But Trouble.* #2—*Home Alone.* #3—*The Godfather Part III.*

319. OZONE PARK—CROSSBAY II—(641-5330). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*King Ralph.* #4—*GoodFellas; The Neverending Story II.* #5—*L.A. Story.* #6—*Misery; Postcards From the Edge.* #7—*Awakenings; Once Around.*

320. REGO PARK—DRAKE—(457-4002). *Kindergarten Cop; GoodFellas.*

322. SUNNYSIDE—CENTER—(784-3050). #1—*The Neverending Story II; Awakenings.* #2—*The Silence of the Lambs.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*Home Alone.* #2—*King Ralph.*

401. NEW DORP—HYLAN—(351-6601). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.*

406. TRAVIS—THE MOVIES AT STATEN ISLAND—(983-9600). #1—*Sleeping With the Enemy.* #2—*Home Alone.* #3—*L.A. Story.* #4—*King Ralph.* #5—*Nothing But Trouble.* #6—*The Silence of the Lambs.* #7—*Hamlet; Once Around.* #8—*Green Card.* #9—*Awakenings; The Neverending Story II.* #10—*The Godfather Part III.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Sleeping With the Enemy.* #2—*The Silence of the Lambs.*

501. BELLMORE—MOVIES—(783-7200). *Green Card.*

502. BETHPAGE—MID-ISLAND—(796-7500). *Once Around.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*King Ralph.* #2—*Once Around.* #3—*The Neverending Story II.* #4—*Awakenings.* #5—*Home Alone.* #6—*Sleeping With the Enemy.* #7—*Nothing But Trouble.*

504. FRANKLIN SQUARE—FRANKLIN—(775-3257). #1—*King Ralph.* #2—*Dances With Wolves.* #3—*The Godfather Part III.* #4—*Home Alone.*

505. GARDEN CITY—ROOSEVELT FIELD—(741-4007). #1—*The Silence of the Lambs.* #2—*Sleeping With the Enemy.* #3—*Nothing But Trouble.* #4—*The Godfather Part III.* #5—*Dances With Wolves.* #6—*Home Alone.* #7—*White Fang.* #8—*L.A. Story.*

506. GLEN COVE—GLEN COVE—(671-6668). #1—*Home Alone.* #2—*The Godfather Part III.* #3—*King Ralph.* #4—*The Grifters.* #5—*The Silence of the Lambs.* #6—*Sleeping With the Enemy.*

507. GREAT NECK—SQUIRE—(966-2020). #1—*Alice.* #2—*Nothing But Trouble.* #3—*The Godfather Part III.* Beg. 2/22: *Scenes From a Mall.*

508. HEWLETT—HEWLETT—(791-6768). *GoodFellas; The Neverending Story II.*

509. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Alice.* #2—*The Silence of the Lambs.*

510. LAWRENCE—LAWRENCE—(371-0203). #1—*Postcards From the Edge; Misery.* #2—*Kindergarten Cop.* #3—*Nothing But Trouble.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Misery.* #2—*White Fang; Kindergarten Cop.*

512. LEVITTOWN—LOEWS NASSAU SIX—(731-5400). #1—*L.A. Story.* #2—*The Grifters.* #3—*The Godfather Part III.* #4—*The Silence of the Lambs.* #5—*Dances With Wolves.* #6—*Green Card.*

513. LONG BEACH—PARK AVENUE—(432-0576). #1—*White Fang; The Silence of the Lambs.* #2—*Awakenings.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Sleeping With the Enemy.* #2—*L.A. Story.* #3—*Home Alone.* #4—*Dances With Wolves.* #5—*The Silence of the Lambs.* #6—*Alice.*

515. MALVERNE—TWIN—(599-6966). #1—*Misery.* #2—*Kindergarten Cop; White Fang.*

516. MANHASSET—MANHASSET—(627-7887). #1—*L.A. Story.* #2—*Sleeping With the Enemy.* #3—*Hamlet.*

517. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Sleeping With the Enemy.* #2—*L.A. Story.* #3—*Home Alone.* #4—*The Godfather Part III.* Beg. 2/22: *He Said, She Said.* #5—*Once Around.* #6—*The Neverending Story II; Awakenings.* #7—*The Silence of the Lambs.* #8—*Nothing But Trouble.* #9—*King Ralph.*

519. MERRICK—MERRICK TWIN—(546-1270). #1—*Awakenings.* #2—*Sleeping With the Enemy.*

520. NEW HYDE PARK—HERRICKS—(747-0555). #1—*Nothing But Trouble.* #2—*The Neverending Story II; Awakenings.*

521. OCEANSIDE—OCEANSIDE—(536-7565). #1—*The Neverending Story II; Kindergarten Cop.* #2—*Misery; GoodFellas.*

522. PORT WASHINGTON—MOVIES—(944-6200). #1—*Home Alone.* #2—*The Neverending Story II; GoodFellas.* #3—*King Ralph.* #4—*Awakenings; White Fang.* #5—*Postcards From the Edge; Misery.* #6—*Alice.* #7—*Kindergarten Cop.*

523. SOUNDVIEW CINEMAS—(944-3900). #1—*Green Card.* #2—*Dances With Wolves.* #3—*The Grifters.* #4—*Nothing But Trouble.* #5—*The Silence of the Lambs.* #6—*Once Around.*

524. ROCKVILLE CENTRE—FANTASY—(764-8000). #1—*Green Card.* #2—*The Godfather Part III.* #3—*Once Around.* #4—*King Ralph.* #5—*Hamlet.*

525. ROCKVILLE CENTRE—ROCKVILLE CENTRE—(678-3121). #1—*The Grifters.* #2—*Awakenings.*

526. ROSLYN—ROSLYN—(621-8488). #1—*The Silence of the Lambs.* #2—*Alice.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Sleeping With the Enemy.* #2—*Awakenings.* #3—*Nothing But Trouble.*

528. SYOSSET—UA CINEMA 150—(364-0700). *L.A. Story.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*King Ralph.* #2—*Nothing But Trouble.* #3—*The Silence of the Lambs.* #4—*Postcards From the Edge.* #5—*Home Alone.* #6—*Popcorn.* #7—*The Neverending Story II.* #8—*Sleeping With the Enemy.* #9—*The Godfather Part III.* #10—*L.A. Story; GoodFellas.* #11—*Kindergarten Cop; Misery.* #12—*Lionheart; Run.* #13—*Eve of Destruction; Look Who's Talking Too.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Sleeping With the Enemy.* #2—*Nothing But Trouble.* #3—*King Ralph.*

533. VALLEY STREAM—GREEN ACRES—(561-2100). #1—*Once Around.* #2—*Alice.* #3—*Green Card.* #4—*Hamlet.* #5—*Dances With Wolves.* #6—*Awakenings.*

534. WESTBURY—WESTBURY—(333-1911). #1—*The Grifters.* #2—*Cyrano de Bergerac.* #3—*Ghost* (with Spanish subtitles).

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MOVIES

Suffolk County

600. BABYLON—BABYLON—(669-3399). *#1—Home Alone. #2—Once Around. #3—Sleeping With the Enemy.*

601. BABYLON—SOUTH BAY—(587-7676). *#1—L.A. Story. #2—Awakenings. #3—Green Card. #4—The Godfather Part III; The Silence of the Lambs.*

602. BAY SHORE—CINEMA—(665-1722). *L.A. Story.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). *#1—Hamlet. #2—Nothing But Trouble.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). *#1—The Silence of the Lambs. #2—King Ralph. #3—Nothing But Trouble. #4—GoodFellas. #5—L.A. Story. #6—Green Card. #7—The Neverending Story II. #8—Once Around. #9—Awakenings. #10—Kindergarten Cop; Home Alone. #11—Hamlet; Sleeping With the Enemy. #12—Dances With Wolves; White Fang.*

608. COMMACK—MULTIPLEX—(462-6953). *#1—The Silence of the Lambs. #2—King Ralph. #3—Nothing But Trouble. #4—Hamlet. #5—Alice. #6—Once Around. #7—Awakenings. #8—The Neverending Story II; L.A. Story. #9—Kindergarten Cop; Sleeping With the Enemy. #10—GoodFellas; Dances With Wolves. #11—White Fang; Popcorn. #12—Home Alone; Green Card.*

610. CORAM—THE MOVIES AT CORAM—(736-6200). *#1—King Ralph. #2—Sleeping With the Enemy. #3—L.A. Story. #4—The Silence of the Lambs. #5—Dances With Wolves. #6—Kindergarten Cop; Awakenings. #7—The Godfather Part III. Beg. 2/22: He Said, She Said. #8—Home Alone. #9—The Neverending Story II; Once Around. Beg. 2/22: Scenes From a Mall. #10—Nothing But Trouble.*

611. CORAM—PINE—(698-6442). *#1—Dances With Wolves. #2—Sleeping With the Enemy. #3—Home Alone. #4—Awakenings.*

612. EAST HAMPTON—CINEMAS—(324-0448). *#1—King Ralph. #2—Green Card. Beg. 2/22: Scenes From a Mall. #3—Alice. #4—Sleeping With the Enemy. #5—The Silence of the Lambs.*

613. ELWOOD—ELWOOD—(499-7800). *#1—Green Card. #2—Alice.*

615. GREENPORT—GREENPORT—(477-0500). Closed for the season.

616. HUNTINGTON—SHORE—(421-5200). *#1—Awakenings. #2—The Grifters. #3—The Godfather Part III. #4—Once Around.*

617. HUNTINGTON STATION—WHITMAN—(423-1300). *The Silence of the Lambs.*

618. ISLIP—ISLIP—(581-5200). *#1—Sleeping With the Enemy. #2—King Ralph. #3—The Grifters.*

619. LAKE GROVE—MALL SMITH HAVEN—(724-9550). *#1—Awakenings. #2—Sleeping With the Enemy. #3—Dances With Wolves. #4—Once Around.*

620. LINDENHURST—LINDENHURST—(888-5400). *Look Who's Talking Too; Misery.*

621. MATTITUCK—MATTITUCK—(298-4405). *#1—L.A. Story. #2—Home Alone. #3—King Ralph. #4—Sleeping With the Enemy. #5—The Silence of the Lambs. #6—The Grifters. #7—GoodFellas; The Neverending Story II. #8—Awakenings.*

623. NORTHPORT—NORTHPORT—(261-8600). *Look Who's Talking Too; Misery.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). *#1—King Ralph. #2—Once Around. #3—Awakenings. #4—The Godfather Part III. Beg. 2/22: He Said, She Said. #5—The Neverending Story II; GoodFellas. #6—Home Alone. #7—Alice. #8—Dances With Wolves. #9—Nothing But Trouble. #10—Sleeping With the Enemy. #11—The Silence of the Lambs. #12—L.A. Story. #13—Kindergarten Cop. Beg. 2/22: Scenes From a Mall.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *White Fang; Nothing But Trouble.* **WEST—***Alice.*

630. SAG HARBOR—SAG HARBOR—(725-0010). *Life and Nothing But.*

631. SAYVILLE—SAYVILLE—(589-0232). *#1—Misery; Postcards From the Edge. #2—GoodFellas; The Neverending Story II. #3—Home Alone.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *The Neverending Story II; GoodFellas.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). *#1—Home Alone. #2—L.A. Story. #3—The Neverending Story II; Once Around. #4—Awakenings. Beg. 2/22: Scenes From a Mall. #5—Nothing But Trouble.*

635. STONY BROOK—LOEWS—(751-2300). *#1—Alice. #2—L.A. Story. #3—The Silence of the Lambs.*

636. WEST ISLIP—TWIN—(669-2626). *#1—The Silence of the Lambs. #2—Dances With Wolves.*

638. WESTHAMPTON—HAMPTON ARTS—(288-2600). *#1—Dances With Wolves. #2—The Grifters.*

639. WESTHAMPTON—WESTHAMPTON—(288-1500). *The Silence of the Lambs.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). *#1—Alice. #2—White Fang; Awakenings.*

702. BRONXVILLE—BRONXVILLE—(961-4030). *#1—Awakenings. #2—Alice. #3—L.A. Story.*

703. GREENBURGH—CINEMA 100—(946-4680). *#1—Dances With Wolves. #2—Awakenings.*

704. HARRISON—CINEMA—(835-5952). *L.A. Story.*

705. HARTSDALE—CINEMA—(428-2200). *#1—The Silence of the Lambs. #2—L.A. Story. #3—Sleeping With the Enemy. #4—The Silence of the Lambs.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). *#1—The Silence of the Lambs. #2—Nothing But Trouble. #3—King Ralph. #4—Home Alone. #5—Dances With Wolves. #6—Alice. #7—Sleeping With the Enemy. #8—Awakenings. #9—Green Card; L.A. Story. #10—Once Around; The Neverending Story II.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Sleeping With the Enemy.*

708. MAMARONECK—PLAYHOUSE—(698-2200). *#1—Nothing But Trouble. #2—Home Alone. #3—Awakenings. #4—The Godfather Park III. Beg. 2/20: The Silence of the Lambs.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). *#1—White Fang. #2—Dances With Wolves. #3—The Godfather Part III. #4—Once Around. #5—The Silence of the Lambs; Nothing But Trouble.*

712. NEW ROCHELLE—TOWN—(632-9700). *#1—White Fang; Run. #2—Home Alone.*

714. PEEKSKILL—BEACH—(737-6262). *#1—GoodFellas; The Neverending Story II. #2—Nothing But Trouble. #3—The Silence of the Lambs. #4—Dances With Wolves.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). *#1—Hamlet. #2—Alice. #3—Home Alone. #4—The Godfather Part III.*

716. PELHAM—PICTURE HOUSE—(738-3160). *Once Around.*

718. RYE—RYE RIDGE—(939-8177). *#1—Once Around. #2—Green Card.*

719. SCARSDALE—FINE ARTS—(723-6699). *Alice.*

721. WHITE PLAINS—GALLERIA—(997-8198). *#1—King Ralph. #2—Nothing But Trouble.*

722. YONKERS—CENTRAL PLAZA—(793-3232). *#1—Green Card. #2—Home Alone. #3—White Fang. #4—The Grifters; Dances With Wolves.*

723. YONKERS—MOVIELAND—(793-0002). *#1—The Silence of the Lambs. #2—Once Around. #3—The Godfather Part III. #4—Sleeping With the Enemy. #5—Nothing But Trouble. #6—The Neverending Story II.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-0220). *#1—L.A. Story. #2—The Neverending Story II. #3—King Ralph. #4—The Silence of the Lambs. #5—Nothing But Trouble. #6—Sleeping With the Enemy. #7—Awakenings; Once Around.*

Rockland County

753. NANUET—MOVIES—(623-0211). *#1—Once Around. #2—Dances With Wolves. #3—Green Card. #4—Nothing But Trouble. #5—The Silence of the Lambs.*

755. NEW CITY—CINEMA 6—(634-5100). *#1—Green Card. #2—Alice. #3—Home Alone. #4—Dances With Wolves. #5—The Silence of the Lambs. #6—King Ralph; White Fang.*

756. NEW CITY—UA CINEMA 304—(634-8200). *#1—Sleeping With the Enemy. #2—Nothing But Trouble.*

757. NYACK—CINEMA EAST—(358-6631). *The Neverending Story II; Awakenings.*

759. PEARL RIVER—CENTRAL—(735-2530). *#1—Sleeping With the Enemy. #2—The Silence of the Lambs.*

760. PEARL RIVER—PEARL RIVER—(735-6500). *Dances With Wolves.*

764. LAFAYETTE—(357-6030). *Home Alone.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—(775-0070). *#1—The Silence of the Lambs. #2—Once Around.*

801. DANBURY CINE—(743-2200). *#1—L.A. Story. #2—Hamlet. #3—Green Card.*

802. DANBURY—CINEMA—(748-2923). *#1—Sleeping With the Enemy. #2—Awakenings.*

803. DANBURY—PALACE—(748-7496). *#1—Home Alone. #2—The Neverending Story II. #3—Nothing But Trouble.*

805. FAIRFIELD—COMMUNITY—(255-6555). *#1—Nothing But Trouble. #2—The Godfather Part III.*

807. GREENWICH—CINEMA—(869-6030). *#1—Once Around. #2—The Silence of the Lambs.*

808. GREENWICH—PLAZA—(869-4030). *#1—Alice. #2—Awakenings. #3—Green Card.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). Program unavailable.

810. NORWALK—CINEMA—(838-4504). *#1—L.A. Story. #2—Home Alone.*

813. SOUTH NORWALK—SONO—(866-9202). Through 2/21: *Killer of Sheep* (1977). 2/22–28: *Vincent and Theo.*

814. SPRINGDALE—STATE—(325-0250). *Edward Scissorhands; Kindergarten Cop.*

815. STAMFORD—AVON—(324-9205). *#1—The Godfather Part III. #2—The Neverending Story II.*

816. STAMFORD—CINEMA—(324-3100). *#1—Hamlet. #2—Home Alone. #3—Nothing But Trouble.*

817. STAMFORD—RIDGEWAY—(323-5000). *#1—Sleeping With the Enemy. #2—L.A. Story.*

818. STRATFORD—UA STRATFORD SQUARE—(377-5056). Program unavailable.

819. TRUMBULL—TRANS-LUX—(374-0462). *#1—Home Alone. #2—The Godfather Part III. #3—Nothing But Trouble.*

820. WESTPORT—FINE ARTS—(227-3324). *#1—Awakenings. #2—Dances With Wolves. #3—The Silence of the Lambs. #4—Green Card.*

821. WESTPORT—POST—(227-0500). *Sleeping With the Enemy.*

822. WILTON—CINEMA—(762-5678). *Once Around.*

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NEW JERSEY

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Hudson County

900. ARLINGTON—LINCOLN CINEMA FIVE—(997-6873). *#1—The Silence of the Lambs. #2—Sleeping With the Enemy. #3—The Neverending Story II. #4—Home Alone. #5—Nothing But Trouble; Dances With Wolves.*

902. JERSEY CITY—NEWPORT CENTER—(626-3200). *#1—Lionheart; Once Around. #2—Nothing But Trouble. #3—Awakenings. #4—Sleeping With the Enemy. #5—The Silence of the Lambs. #6—King Ralph. #7—L.A. Story. #8—The Godfather Part III. #9—Home Alone.*

904. SECAUCUS—LOEWS MEADOW PLAZA 8—(902-9200). *#1—Dances With Wolves. #2—Green Card. #3—Hamlet. #4—Awakenings. #5—The Neverending Story II. #6—Kindergarten Cop. #7—L.A. Story. #8—The Godfather Part III.*

905. SECAUCUS—LOEWS MEADOW SIX—(866-6161). *#1—The Silence of the Lambs. #2—Once Around. #3—Home Alone. #4—Nothing But Trouble. #5—Sleeping With the Enemy. #6—King Ralph.*

906. WEST NEW YORK—MAYFAIR—(865-2010). *Run; Not Without My Daughter.*

Bergen County

951. CLOSTER—CLOSTER—(768-8800). *King Ralph.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). *#1—The Silence of the Lambs. #2—King Ralph. #3—L.A. Story. #4—The Neverending Story II.*

953. EMERSON—QUAD—(261-1000). *#1—King Ralph. #2—Alice. #3—The Silence of the Lambs; GoodFellas. #4—White Fang; L.A. Story.*

956. FORT LEE—LINWOOD—(944-6900). *#1—Sleeping With the Enemy. #2—Nothing But Trouble.*

958. OAKLAND—TWIN—(337-4478). *#1—Nothing But Trouble. #2—Dances With Wolves.*

959. PARAMUS—CINEMA 35—(845-5070). *Look Who's Talking Too.*

960. PARAMUS—BERGEN MALL—(845-4449). *Hamlet.*

961. PARAMUS—ROUTE 4—(487-7909). *#1—Sleeping With the Enemy. #2—The Godfather Part III. #3—The Grifters. #4—Green Card. #5—Home Alone. #6—The Silence of the Lambs. #7—Once Around. #8—Dances With Wolves. #9—Awakenings. #10—King Ralph.*

962. PARAMUS—ROUTE 17—(843-3830). *#1—L.A. Story. #2—Kindergarten Cop; The Neverending Story II. #3—Nothing But Trouble.*

963. RAMSEY—CINEMA—(825-2090). *The Silence of the Lambs.*

964. RAMSEY—LOEWS INTERSTATE—(327-0158). *#1—King Ralph. #2—Dances With Wolves.*

965. RIDGEFIELD—PARK 10—(440-6661). *#1—Sleeping With the Enemy. #2—The Silence of the Lambs. #3—The Godfather Part III. #4—Home Alone. #5—L.A. Story. #6—Green Card. #7—Once Around. #8—Nothing But Trouble. #9—Awakenings. #10—King Ralph.*

966. RIDGEFIELD PARK—RIALTO—(641-0617). *#1—Hamlet. #2—Alice.*

967. RIDGEWOOD—WARNER—(444-1234). *#1—Home Alone. #2—Sleeping With the Enemy. #3—The Godfather Part III. #4—Nothing But Trouble.*

968. RUTHERFORD—WILLIAMS—(933-3700). *#1—White Fang. #2—Edward Scissorhands. #3—Sleeping With the Enemy.*

969. TEANECK—MOVIE CITY—(836-3334). *#1—GoodFellas. #2—The NeverendingStory II. #3—L.A.Story; Nothing But Trouble.*

970. TENAFLY—CINEMA 4—(871-8889). *#1—Sleeping With the Enemy. #2—Once Around. #3—Alice. #4—Home Alone.*

971. WASHINGTON TOWNSHIP—CINEMA—(666-2221). *#1—Green Card. #2—Once Around. #3—Dances With Wolves.*

972. WESTWOOD—PASCACK—(664-3200). *#1—Sleeping With the Enemy. #2—L.A. Story. #3—Home Alone. #4—Nothing But Trouble.*

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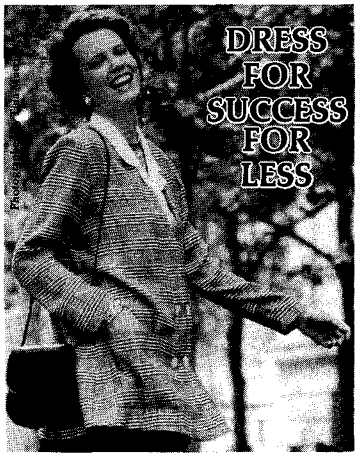

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BRIEF
MOVIE
REVIEWS

COMPILED BY PATRICK KERNAN

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers that follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may be inappropriate for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
NC-17:	**No children under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York's* critic.**

ALICE—(1 hr. 46 min.; 1990) Alice Tate (Mia Farrow), upper-class East Side matron, a demure, not very bright beauty in a mink coat and red hat, is one of Woody Allen's fluttering, meek heroines. Her high, rounded cheekbones, soft lips, and slightly misty blue eyes are so gently appealing that one feels one's heart break a little bit every time she drifts into view. But there's an element of embarrassment in the role. Having married a wealthy man (William Hurt) when she was very young, Alice has moved to Manhattan and adopted shopping as a way of life. Alice is quietly satirized, but so quietly that it's almost a form of coddling; she's meant to be lost and rather dim but also adorable and even noble. Alice, with the aid of some magic herbs, tries to change her life. The movie has charming moments, but it also has a peculiar, swank unreality—no one in it seems fully alive. *Alice* offers, of all things, a message: We have to give up big apartments and credit cards, move into small places downtown, and live for others. There's a sanctimonious tone in *Alice* that's awfully preachy—as if Shakespeare had turned *A Midsummer Night's Dream* into a fundraiser for nunneries. With Joe Mantegna, Blythe Danner, and Alec Baldwin, all misused. Cinematography by Carlo Di Palma. (1/14/91) PG-13. **50, 203, 212, 308, 312, 507, 509, 514, 522, 526, 533, 608, 612, 613, 625, 627, 635, 700, 702, 706, 715, 719, 755, 808, 953, 966, 970**

ALLIGATOR EYES—(1 hr. 41 min.; 1990) Director John Feldman's offering is an adaptation of his 1984 short story. A blind woman hitchhiker is picked up by three strangers. Eventually they recognize their passenger's ability to control not only their final destination but them as well. All four lead actors tackle their first starring roles. R. **13**

★ **AWAKENINGS**—(2 hrs. 1 min.; 1990) A mix of strength and weakness, intellectual boldness and commercial calculation. In a Bronx hospital in 1969, a personally timid but intellectually fearless doctor (Robin Williams) attempts to revive a group of apparently catatonic men and women, victims of a post-encephalitic neurological disorder. Penny Marshall, the director, plays the therapeutic sessions for comedy, a daring move that feels right; much of the material is bizarrely funny. Seemingly immobile patients will jerk to life when exposed to the right stimulus—music, in some cases, or a nurse playing the first card in a gin-rummy game. The "miracle drug" L-dopa brings them all to life, including Leonard Lowe (Robert De Niro), who has been ill since boyhood, a gnarled, angry man fussed over by his ancient mother (Ruth Nelson). Leonard begins walking and talking; he conducts a genteel courtship of a beautiful woman (Penelope Ann Miller) who visits her father in the hospital. The others stir, shake, and spring to life. Then the drug begins to fail, and the patients regress. De Niro is impressive: He conveys Leonard's lucidity throughout his increasing physical disarray. The material is ineluctably tragic, and so the upbeat ending—the doctor finds his humanity—seems a distraction from the tragedy. Steven Zaillian adapted Oliver Sacks's remarkable 1973 book. (12/17/90) PG-13. **5, 19, 25, 53, 80, 152, 200, 206, 214, 219, 304, 306, 307, 313, 314, 319, 322, 406, 503, 513, 517, 519, 520, 522, 524, 527, 533, 601, 606, 608, 610, 616, 619, 621, 625, 634, 700, 702, 703, 706, 708, 724, 757, 802, 808, 820, 902, 904, 961, 965**

AY, CARMELA!—(1 hr. 43 min.; 1991) The official Spanish entry for this year's Best Foreign Film Oscar, Carlos Saura's movie follows a performing couple—Carmela and Paulino—and their Elegant Variety Show. They flee their village to avoid the ravages of the Spanish Civil War only to be captured and forced to put on a performance for the Fascists. NR. **81**

CYRANO DE BERGERAC—(2 hrs. 18 min.; 1990) In French, Eng. subtitles. Edmond Rostand's play is a flamboyant and heartfelt piece of kitsch, but the makers of the new French *Cyrano* don't seem to know that the play is ersatz art. They mount it and play it as if it were tragic stuff, a national epic—something by Corneille or Victor Hugo at least. Gérard Depardieu, as Cyrano, is so large and violent, a rushing torrent of a man, that there remains little reason for Cyrano not to have the erotic triumphs he longs for. With Vincent Perez, Anne Brochet. Directed by Jean-Paul Rappeneau. (11/19/90) PG. **49, 534**

★ **DANCES WITH WOLVES**—(3 hrs. 10 min.; 1990) Kevin Costner's directorial debut is a three-hour epic Western, and not at all bad, either. Lieutenant Dunbar (Costner), a Civil War hero on the Union side, takes a post deep in Sioux country. He approaches a tribe living nearby, gains their trust, learns their ways, and becomes one of them. Eventually, he fights at their side against their enemies and in return is treated as a traitor by the Army, whose soldiers, a low, scruffy bunch, are hell-bent on annihilating the savages. The movie is not deeply imagined; it's overdeliberate and more pictorial than dramatic (Costner works the horizon like a man who has just discovered silhouettes and sunsets). But even if Costner's camera technique is occasionally laughable, this is also an enjoyable, stirring, and extremely honorable movie. The doomed Sioux are heroic—dignified and fierce and strange—but not stiff-jointed or incomprehensible. They actually seem like people. And Costner's deliberateness pays off. He *captures the hush that falls on the Western landscape,* the strangeness of the new terrain. This is a movie about land—*turf,* finally, which is what the Indians had and the whites wanted. With Mary McDonnell. (11/19/90) PG-13. **18, 64, 80, 200, 212, 302, 305, 314, 504, 505, 512, 514, 523, 533, 606, 608, 610, 619, 625, 636, 638, 703, 706, 709, 714, 722, 753, 755, 760, 820, 900, 904, 958, 961, 964, 971**

EDWARD SCISSORHANDS—(1 hr. 40 min.; 1990) Tim Burton doesn't have much of a story going for him in his new movie, and he tries to get by mainly on color and design. In a fifties suburban community, a woman pure in heart (Dianne Wiest) brings into her house a sad and lonely creature created by a mad scientist—a boy, Edward (Johnny Depp), complete except for his hands. At the end of each of his arms hangs a mess of blades and shears of different sizes. Slender, purple-pale, with his cheeks sucked in, Edward makes quick, darting attacks on the suburban hedges, creating fantastic sculptures. He also becomes an expert haircutter. Visually pleasing but almost completely empty. With Kathy Baker, Winona Ryder, Vincent Price, Alan Arkin, and Anthony Michael Hall. (12/10/90) PG-13. **19, 38, 68, 87, 89, 814, 968**

EVE OF DESTRUCTION—(1 hr. 40 min.; 1991) Gregory Hines plays a "counterinsurgency expert" who must deal with a highly skilled and unfriendly robot. The Dutch actress Renee Soutendijk plays both the robot and the woman who designed the unruly android. Directed by Duncan Gibbins. R. **36, 160, 530**

THE FIELD—(1 hr. 50 min.; 1990) Jim Sheridan's new movie is overloaded with powerful effects and finally collapses from the weight of its ambitions. The old man, Bull McCabe (Richard Harris), who dominates the picture, is meant to be nothing less than the unregenerate spirit of his country. It's the thirties, and many of McCabe's family and neighbors, defeated by famine and poverty, have long left the country, but McCabe holds with fierce tenacity to a three-acre plot of ground that he has transformed, over decades, from a stony wasteland to a lush pasture. McCabe doesn't even own the field, but he's convinced it's his anyway, by dint of his labor. The movie, based on a play by John B. Keane, works out the destructive effects of McCabe's passion with dismaying thoroughness. Richard Harris, with a fleecy white beard, talks in one of those hoarse, strangulated whispers actors use when they want to terrify us. The performance is imposing, but it's all megalomaniacal effects. With Tom Berenger. (1/21/91) PG-13. **9, 26**

★ **GHOST**—(2 hrs. 7 min.; 1990) Patrick Swayze, a young investment banker, is murdered on the street by an anonymous assailant and hangs around as a ghost to warn his girlfriend, Demi Moore, that she's in danger, too. The movie is a combined thriller and ghost story and it's much better than it should be, given its hokey subject. With Whoopi Goldberg as a medium, and young Tony Goldwyn, who has an innocent face and ambiguously arched eyebrows, as a young colleague of Swayze's. Directed by Jerry Zucker. (7/23/90) PG-13. **36, 534**

THE GODFATHER PART III—(2 hrs. 44 min.; 1990) It certainly isn't boring, but much of it is heavy-spirited and glum, even solemn, as if the Mafia and the *Godfather* movies themselves had become unspeakably important facts of American life, and neither levity nor excitement were permitted. It's 1979, and Michael Corleone (Al Pacino), only about 60, but old in body and spirit, has withdrawn from the rackets and become a financier, buying himself respectability by contributing millions to the Catholic church. Seizing on fresh real-life scandals and rumors (not just the Sindona affair but the surprising early death of John Paul I), Mario Puzo and Francis Coppola ignore the American themes of the first two movies and involve the Corleone family in Vatican politics and finance. Anguished and saturnine and at times deeply funny, Pacino gives a detailed, moving performance. But the emotions that he's playing—self-abnegation, despair—don't fuel a large film, and the talented young Andy Garcia, as the rising young thug and new don, Vincenzo, isn't allowed to take over the movie. Gordon Willis's cinematography and Nino Rota's music are splendid, and there's a great 40 minutes or so at the end. With Joe Mantegna as a Gotti-like hood; Eli Wallach as a wily old don; the disastrous Sofia Coppola as Michael's daughter; Talia Shire; and Diane Keaton. (1/7/91) R. **18, 24, 34, 62, 65, 160, 210, 214, 215, 216, 219, 300, 302, 303, 304, 305, 315, 318, 406, 504, 505, 506, 507, 512, 517, 524, 530, 601, 610, 615, 625, 708, 709, 715, 723, 805, 815, 819, 902, 904, 961, 965, 967**

★ **GOODFELLAS**—(2 hrs. 26 min.; 1990) The greatestfilm ever made about the sensual and monetary lure of crime. Martin Scorsese and Nicholas Pileggi have adapted Pileggi's 1985 nonfiction account *(Wiseguy)* of the life and not-very-hard times of real-life mafioso Henry Hill, who grew up in the mob, prospered, and after getting caught up in selling and taking drugs, was arrested by the Feds. The movie is a true hybrid, combining the packed factuality of journalism with the excitements of pace, humor, and violence that only a great fiction director can provide. Henry (Ray Liotta) narrates, celebrating the immoderate pleasures of his life; at the same time, we can see what vile filth he and his murdering friends Jimmy (Robert De Niro) and Tommy (Joe Pesci) really are. Throughout, the filmmaking is volatile and alive. Cinematography by Michael Ballhaus. (9/24/90) R. **13, 33, 42, 155, 160, 209, 211, 217, 222, 300, 319, 320, 508, 521, 522, 530, 606, 608, 621, 625, 631, 633, 714, 953, 969**

GREEN CARD—(1 hr. 48 min.; 1990) The depressing revelation of the movie is that Andie MacDowell's excellent performance in *sex, lies, and videotape* was a fluke. In this astonishingly conventional romantic comedy devised by Peter Weir, she is a prig who only loves plants (until she meets Gérard Depardieu, that is). And the terrible thing is that she really seems like a prig who only loves plants. As a French ruffian who longs for a new identity in the States, the great Depardieu brings a charge of energy and selfless passion to this piffle that should rightly put American actors to shame. (1/7/91) PG-13. **13, 26, 40, 55, 85, 200, 206, 215, 219, 306, 309, 314, 406, 501, 512, 523, 524, 533, 601, 606, 608, 612, 613, 706, 718, 722, 753, 755, 801, 808, 820, 904, 961, 965, 971**

★ **THE GRIFTERS**—(1 hr. 59 min.; 1990) This strange, powerful movie, based on a novel by pulp-thriller writer Jim Thompson, draws on the traditional *film noir* obsessions (greed, lust, woman as destroyer), yet it's not just another *hommage* to the films of the forties. Instead, director Stephen Frears has gone to the emotional heart of the material and given the actors free rein. Passing through Los Angeles, Anjelica Huston's Lily, a very tough broad who works for a Baltimore mobster, looks up her son, Roy (John Cusack), a small-time but tireless grifter, and tries to save him from the luscious beauty Myra Langtry (Annette Bening), who pays for things by sleeping with the person she owes money to. Cusack, who has filled out, is furtive and shifting; Bening, compactly molded, streamlined, is full of tricks and games—one can't think of a precursor to her liquefacient style. And the great Anjelica Huston dominates the movie. Lily's myth about herself is that she's entirely hard, but when it comes to Roy, she's raw and confused—guilty, maternal, and lustful all at once. It's borderline comic material, but Huston lets her emotions pour out. The adaptation is by Donald E. Westlake. Music by Elmer Bernstein. (12/10/90) R. **11, 19, 22, 33, 53, 206, 220, 311, 314, 506, 512, 523, 524, 534, 616, 618, 621, 638, 722, 961**

HAMLET—(2 hrs. 15 min.; 1990) Mel Gibson's prince, in the Franco Zeffirelli production, is ravaged by sadness and batted about by his feelings. He is certainly not a contemplative and intellectual man, a puzzle to himself, a brutally candid young ironist who enjoys imposture and wit and taunting paradoxes—all the elements that might be found, by a different actor, in this most protean of roles. Gibson, an excellent screen actor, did some work on the stage before going into movies, but his voice lacks music, a singing line. He reads the speeches very simply, with great intensity; he is always intelligible and sometimes moving, but nothing in the performance soars, and his temperamental range is much too narrow. This is an action *Hamlet,* generally businesslike and dramatic rather than (as in Zeffirelli's past work) decorative and hollowly flamboyant. The generally realistic production is handsome and highly functional. Alan Bates (Claudius), Ian Holm (Polonius), and Helena Bonham-Carter (Ophelia) are excellent, though the very grand Glenn Close, as Gertrude, seems to have wandered in from someone else's production. Shot in Scotland and England. Adaptation by Zeffirelli and Christopher De Vore. (1/21/91) PG. **6, 26, 63, 85, 219, 301, 311, 406, 516, 524, 533, 603, 606, 608, 715, 801, 816, 904, 960, 966**

HE SAID, SHE SAID—(1 hr. 55 min.; 1991) Dan (Kevin Bacon) and Lorie (Elizabeth Perkins) have fallen in love despite themselves: They can't seem to agree on anything at all. The storyline sounds a little bit like *When Harry Met Sally. . .*, except that the film is told from two different viewpoints—directors' included. Ken Kwapis tackles Dan's half of the story, while Lorie's version is directed by Marisa Silver. PG-13. **36, 517, 610, 625**

HOME ALONE—(1 hr. 38 min.; 1990) Reviewed in this issue. PG. **19, 31, 38, 51, 66, 91, 150, 152, 156, 157, 160, 200, 208, 211, 214, 216, 218, 219, 222, 300, 304, 306, 307, 310, 315, 316, 318, 400, 406, 503, 504, 505, 506, 514, 517, 522, 530, 600, 606, 608, 610, 611, 621, 625, 631, 634, 706, 708, 712, 715, 722, 755, 764, 803, 810, 816, 819, 900, 902, 905, 961, 965, 967, 970, 972**

KINDERGARTEN COP—(1 hr. 50 min.; 1990) In this obvious but enjoyable action-comedy, directed by Ivan Reitman, Arnold Schwarzenegger goes underground as a kindergarten teacher in a small town in Washington, and his size is used as a joke more than a menace. This is the most attractive of his performances, in part because he has to play against three outstanding women—Linda Hunt as a school principal, the witty Pamela Reed as a fellow underground cop, and Penelope Anne Miller as a young mom who takes a shine to the strange new teacher. (1/14/91) PG-13. **20, 38, 152, 160, 213, 315, 320, 510, 511, 521, 522, 530, 601, 606, 608, 610, 625, 814, 904, 962**

KING RALPH—(1 hr. 45 min.; 1991) John Goodman stars in this adaptation of Emlyn Williams's novel *Headlong*. An American lounge lizard's life changes overnight when he inherits the British throne. No metamorphosis here, but Ralph becomes a popular monarch nonetheless. John Hurt and Peter O'Toole co-star. Directed by David S. Ward. PG-13. **11, 19, 24, 31, 38, 52, 68, 87, 150, 152, 160, 204, 209, 210, 211, 213, 217, 300, 304, 310, 314, 319, 400, 406, 503, 504, 506, 517, 522, 524, 530, 532, 606, 608, 610, 612, 618, 621, 625, 706, 721, 724, 755, 902, 905, 951, 952, 953, 961, 964, 965**

L.A. STORY—(1 hr. 35 min.; 1991) A helicopter carries a giant plastic hot dog through the sky, and fashionable people make pilgrimages to a "colonic institute," where the bad juices are flushed out of their systems with a salubrious enema. Affectionately, this romantic comedy, written by Steve Martin, ridicules the fads, the madly detailed narcissism, the extravagances of ease and pleasure that have made L.A., for a half-century or more, the American Babylon—our everyday, banal Shangri-la. Martin stars as Harris Telemacher, a melancholy local-news TV weatherman who falls in love with Sara, a visiting English journalist (Victoria Tennant). When Harris goes into rhapsodies over Sara, it's hard to see what he's talking about, so we assume that Martin is speaking of his own feelings about Tennant, who is his wife. His folly in building a comedy around so dry and recessive an actress is comparable to Charles Foster Kane's building an opera house for the opera-singer wife who can't sing. Still, it's an enjoyable sketchbook movie, with many genial unshaped moments and much L.A. cheer and daffy romanticism. With Marilu Henner and Richard E. Grant. Directed by Mick Jackson. (2/11/91) PG-13. **7, 18, 33, 60, 85, 155, 160, 210, 217, 219, 300, 302, 304, 313, 315, 317, 319, 406, 505, 512, 514, 516, 517, 528, 530, 601, 602, 606, 608, 610, 621, 625, 634, 635, 702, 704, 705, 706, 724, 801, 817, 902, 904, 952, 953, 965, 969, 972**

LARKS ON A STRING—(1 hr. 36 min.; 1969) Reviewed in this issue. NR. **1**

THE LONG WALK HOME—(1 hr. 37 min.; 1990) In 1955 Alabama, a white woman and her black housekeeper become unlikely partners in a fight against racial injustice. With Sissy Spacek, Whoopi Goldberg. Directed by Richard Pearce. PG. **43**

LOOK WHO'S TALKING TOO—(1 hr. 25 min.; 1990) The thinking-out-loud baby of the original movie considers his life a dream, what with a great new dad and all, when along comes a baby sister who also thinks out loud (in the voice of Roseanne Barr, no less). With John Travolta and Kirstie Alley. Voices by Bruce Willis and Damon Wayans. Directed by Amy Heckerling. PG-13. **160, 530, 959**

MISERY—(1 hr. 45 min.; 1990) A writer of schlock romance novels (James Caan) cracks up on a snowy road and is nursed back to health by a woman (Kathy Bates) who is his ultimate fan: She keeps him disabled and drugged and forces him to burn his "personal" manuscript and to revive the heroine of his romance novels, whom he had killed off in his last book. This Rob Reiner adaptation of Stephen King is amusing for a while—Kathy Bates's "literary" responses are a delicious parody of banality—but after a while the conventional side of the horror plot takes over. With Richard Farnsworth, Lauren Bacall, and Frances Sternhagen. (12/10/90) R. **20, 33, 54, 155, 160, 222, 319, 510, 511, 515, 521, 530, 620, 623, 631**

★ **MR. & MRS. BRIDGE**—(2 hrs. 4 min.; 1990) The latest work by the team of Ismail Merchant (producer), James Ivory (director), and Ruth Prawer Jhabvala (writer) is not only highly entertaining, it also manages the considerable task of making American provinciality and squareness, if not appealing, at least plausible and interesting. Walter (Paul Newman) and India Bridge (Joanne Woodward) are a middle-aged couple in Kansas City in the late thirties. They live in a fine big house and adhere to all the canons of respectability. Yet modern life in all its guises—war, sexual freedom, psychoanalysis, women's discontents, madness—is coming down on them. The movie is satirical yet not malicious. It's a minor classic. With Kyra Sedgwick, Blythe Danner. From Evan S. Connell's beautiful novels *Mrs. Bridge* (1959) and *Mr. Bridge* (1969). (11/26/90) PG-13. **9**

★ **THE NASTY GIRL**—(1 hr. 35 min.; 1990) In German, Eng. subtitles. Perhaps the least sententious movie about moral heroism ever made. In the late 1970s, the girl of the title (Lena Stolze) enters an essay contest: What happened in your town during the Nazi period? Sonja digs and keeps on digging, even after her guilty elders refuse to cooperate and threaten her with retribution. The German director Michael Verhoeven based his film on the story of a real woman, Anja Rosmus, of Passau, but he decided to handle the material as comedy. The movie, in fact, is all play—serious play and satirical, angry play, and slapstick play, too. A bracing, high-spirited work. (11/5/90) NR. **81**

THE NEVERENDING STORY II: THE NEXT CHAPTER—(1 hr. 29 min.; 1991) Bastian Balthazar Bux returns to the land of Fantasia to mix it up with folks like Atreyu the boy warrior and the wicked sorceress Xayide. Directed by George Miller. PG. **7, 18, 33, 60, 91, 155, 157, 160, 206, 209, 210, 214, 217, 219, 222, 300, 304, 306, 307, 313, 317, 319, 322, 406, 503, 508, 517, 520, 521, 522, 530, 606, 608, 610, 621, 625, 631, 633, 634, 706, 714, 723, 724, 757, 803, 815, 900, 904, 952, 962, 969**

NOT WITHOUT MY DAUGHTER—(1 hr. 57 min.; 1991) Betty Mahmoody (Sally Field), an American married to an Iranian-born doctor, is persuaded by her husband to visit his homeland. But he re-embraces Islam upon his return and forbids his wife and their young daughter to leave Iran. Based on Mahmoody's book. Directed by Brad Gilbert. PG-13. **906**

NOTHING BUT TROUBLE—(1 hr. 35 min ; 1991) Dan Aykroyd writes, directs, and stars in this off-the-wall comedy about a time-warped New Jersey hamlet that entraps two Atlantic City–bound New Yorkers and their rich Brazilian clients. Chevy Chase and Demi Moore star, while John Candy tackles a dual role. PG-13. **19, 26, 37, 44, 66, 85, 150, 152, 160, 200, 213, 219, 301, 306, 313, 316, 318, 406, 503, 505, 507, 510, 517, 520, 523, 527, 530, 532, 603, 606, 608, 610, 625, 627, 634, 706, 708, 709, 714, 721, 723, 724, 753, 756, 803, 805, 816, 819, 900, 902, 905, 956, 958, 962, 965, 967, 969, 972**

ONCE AROUND—(1 hr. 55 min.; 1991) In his first American movie, Swedish director Lasse Hallstrom bullies us with family warmth. Renata (Holly Hunter), one of the daughters in a tight-knit Italian Catholic family living near Boston, falls in love with an obnoxious super-salesman, Sam Sharp (Richard Dreyfuss). He's vulgar, aggressive, he gives maudlin speeches and recites Lithuanian proverbs, yet he's also completely *good*. But what do you do when your daughter marries Zorba the Lithuanian? For a while, the focus of the story shifts to Joe (Danny Aiello), Renata's father. For years, *he* has been the one who sings at parties and makes tearful speeches, and suddenly he's been replaced by an even bigger hambone. The point of the movie is that one must swallow one's distaste for such men as Sam and embrace them, for they are the Life Force. Most of the movie consists of family scenes, and Hallstrom has an easy way with small groups, volatile and fresh, with enough room for character quirks—a baleful look, an odd, inexplicably impassioned speech. But despite many nice scenes, the movie is only moderately interesting. Homiletic banalities crowd out the movie's insights: The family, and family love, is all there is and all you need. With Gena Rowlands and Laura San Giacomo. (1/28/91) R.

19, 61, 83, 152, 200, 214, 219, 220, 307, 310, 315, 319, 406, 502, 503, 517, 523, 524, 533, 600, 606, 608, 610, 616, 619, 625, 634, 706, 709, 716, 718, 723, 724, 753, 800, 807, 822, 902, 905, 961, 965, 970, 971

PERFECTLY NORMAL—(1 hr. 44 min.; 1991) After his mother kills herself, Renzo Parachi (Michael Riley) withdraws from the world. Until he meets Alonzo, played by Robbie Coltrane, Renzo isn't able to live out his dreams. A comedy about friendship directed by Yves Simoneau. R. **3, 20, 38, 52**

POPCORN—(1 hr. 33 min.; 1991) A comedic thriller starring Tony Roberts as a film professor who teaches a class on fifties horror films. When the university cans the course, his students organize a Horrorfest during which art imitates—and threatens to claim—life. R. **33, 160, 530, 608**

QUEENS LOGIC—(1 hr. 53 min.; 1991) Seven old friends from Queens, now split by time and place, reunite for one weekend and learn that you can take a person out of Queens but not Queens out of the person. With Kevin Bacon, Linda Fiorentino, John Malkovich, Joe Mantegna, Ken Olin, Tony Spiridakis, Tom Waits, Chloe Webb, and Jamie Lee Curtis. Written by Spiridakis, directed by Steve Rash. R. **44**

ROSENCRANTZ AND GUILDENSTERN ARE DEAD—(1 hr. 58 min.; 1991) Tom Stoppard's 1967 play was a theatrical stunt that developed metaphysical overtones. Stoppard turned *Hamlet* inside out, making the minor characters Rosencrantz and Guildenstern—Hamlet's opportunistic, spying "friends"—the center. As the audience saw *Hamlet*, so to speak, from the wings, the two men hung about Elsinore, overhearing bits of the intrigue at the court, puzzling over their instructions from the King and Hamlet's more antic remarks. This bizarrely skewed theatrical spectacle became a way of asking what any of us is doing in his place and time. Does any of us have a part in the story? But the structural inventiveness and wit as well as the philosophical ruminations all derive from the play's being done on a *stage*. In the cinema, there is no longer any reason for the characters to sit about endlessly searching for a function. By setting the play in real woods and in the rooms of what looks like a real castle, Stoppard (who did the adaptation and directed) has destroyed the elegant playfulness, and the aesthetic basis, of his own spectacle. There is no stage here, no *wings*. The jabbering wordplay between Rosencrantz and Guildenstern now seems entirely unsupported by the situation, and thus fussy and silly. With Tim Roth, Gary Oldman, and Richard Dreyfuss. (2/11/91) PG. **3, 43**

RUN—(1 hr. 29 min.; 1991) A law student (Patrick Dempsey) is hunted by both sides of the law—small-town New England police and gangsters—when he is suspected of killing the only son of a mob boss. He does, though, have one ally: a gutsy brunette card dealer from the mob's casino. Directed by Geoff Burrowes. R. **37, 152, 156, 160, 210, 222, 530, 712, 906**

★**THE RUSSIA HOUSE**—(2 hrs.; 1990) The Cold War is over, so this adaptation of John le Carré's *glasnost*-era spy novel, which is at bottom a call for cooperation, doesn't have much dramatic tension, but it's pleasurable anyway. The play of contrasting national types was part of the fun of the book, and Tom Stoppard, who wrote the screenplay, picks up on this. Among the intelligence higher-ups, the Brits (James Fox, Michael Kitchen) are saturnine but decent, the Americans (Roy Scheider, John Mahoney) intelligent but hard-nosed. Barley Blair (Sean Connery), a British publisher, ladies' man, alcoholic, and general screwup, is press-ganged into service when a beautiful Russian woman (Michele Pfeiffer) sends him some secret documents. Connery, bearded, is debonair and witty, and there's a surprise—a new, abashed quality in his acting. Director Fred Schepisi and his director of photography, Ian Baker, appear to be moved and delighted to be shooting in the Soviet Union. Moscow and Leningrad look grand and tragic. (12/17/90) R. **36, 45**

SCENES FROM A MALL—(1 hr. 27 min.; 1991) In Paul Mazursky's new comedy, Nick and Deborah Fifer spend the day shopping for their anniversary party. But when Nick (Woody Allen) informs Deborah (Bette Midler) of his marital infidelities, she bounces back with some equally ill-timed tales of her own. Allen works with another director for the first time since 1976. R. **9, 26, 40, 55, 66, 507, 610, 612, 625, 634**

THE SHELTERING SKY—(2 hrs. 17 min.; 1990) Bernardo Bertolucci's version of Paul Bowles's famously erotic and sinister 1949 novel is beautiful and oh so vague—a chic, exasperating, borderline-preposterous movie. Antonioni did this sort of thing far better 30 years ago. Yet despite the fatuity, the movie is visually stunning. Vittorio Storraro uses generally subdued light, and the scraggly Saharan towns are fascinating. The movie is a failure, but it's a palpable experience of disorientation that can shadow your mood for days. With John Malkovich, Debra Winger, and Campbell Scott. (12/17/90) R. **46**

★**THE SILENCE OF THE LAMBS**—(1 hr. 58 min.; 1991) A shockingly powerful thriller, directed by Jonathan Demme. The material, which Ted Talley has faithfully adapted from Thomas Harris's hard-driving best-seller, is eerie and sinister, with some dismaying clinical stuff and a few scenes that are morally questionable. But if *Lambs* doesn't touch on your specific fears—and if you don't spook easily—you should find it thrilling. Clarice Starling (Jodie Foster), a young FBI trainee, is sent by her boss and mentor, Crawford (Scott Glenn), to interview an incarcerated serial killer, Dr. Hannibal Lecter (Anthony Hopkins), in the hope that Lecter can help the Bureau catch another serial killer—Buffalo Bill (Ted Levine), who murders young women and then removes parts of their skin. The meetings between Clarice and Lecter are the emotional heart of the movie. Hissing vile, intimate remarks to her, as if he could reach into her underthings from a distance, Lecter is candid and obscene, and Clarice yields herself up to him. Hopkins conveys a sense of danger more powerfully than any other recent actor, and Foster brings out the courage in Clarice's persistence. The thriller sections are both hair-raising and somber: Demme shows us a poor, obscure, rural America, gray and inarticulate, a featureless land where a resourceful lunatic preys on overweight girls. The movie is a dream with no way out at the end. Extraordinary photography by Tak Fujimoto and editing by Craig McKay. (2/18/91) R. **5, 18, 24, 32, 62, 85, 152, 155, 157, 160, 203, 204, 210, 214, 216, 218, 219, 302, 304, 305, 317, 319, 322, 401, 406, 500, 505, 506, 509, 512, 513, 514, 517, 523, 526, 530, 601, 606, 608, 610, 612, 617, 621, 625, 635, 636, 639, 705, 706, 708, 709, 714, 724, 753, 755, 759, 800, 807, 820, 900, 902, 905, 952, 953, 961, 963, 965**

THE SLEAZY UNCLE—(1 hr. 45 min.; 1989) While recuperating at an ultra-pricey clinic, Luca (Vittorio Gassman) realizes he'll need some help paying the bills. He calls on his rich, long-lost nephew Riccardo (Giancarlo Giannini) to settle the account. What promises to be a happy reunion turns into a series of comic confrontations. Directed by Franco Brusati. NR. **9**

SLEEPING WITH THE ENEMY—(1 hr. 39 min.; 1991) When the honeymoon's over, Laura Burney's husband turns out to be big trouble, so she fakes her death to escape the marriage. But trouble has a long arm. With Julia Roberts, Patrick Bergin, Kevin Anderson. Directed by Joseph Ruben. R. **7, 19, 41, 48, 152, 157, 160, 200, 204, 212, 213, 217, 218, 219, 300, 304, 307, 308, 313, 315, 319, 401, 406, 500, 503, 505, 506, 514, 516, 517, 519, 527, 530, 532, 600, 606, 608, 610, 611, 612, 618, 619, 621, 625, 705, 706, 707, 723, 724, 756, 759, 802, 817, 821, 900, 902, 905, 956, 961, 965, 967, 968, 970, 972**

SUPERSTAR: THE LIFE AND TIMES OF ANDY WARHOL—(1 hr. 27 min.; 1991) Warhol bio-mania continues with this docu-style look at the late artist's life and his influence on popular culture. Director Chuck Workman uses clips from Warhol's film work and other bits of Warholiana, as well as interviews with Warhol, David Hockney, Liza Minnelli, and Shelley Winters, among others. NR. **9, 44**

TAXI BLUES—(1 hr. 50 min.; 1990) This Soviet film, written and directed by Pavel Lounguine, has no normal range: It is all drunken shouting and clowning; rage, disgust, and despair; misery and celebration. Lounguine gives us a fable of the intellectual man and the instinctual man. Lyosha (Piotr Mamonov), a gangling, murderously self-destructive alcoholic, plays the saxophone brilliantly; Vanya (Piotr Zaitchenko), a stolid taxi driver with beetle brows and iron muscles, makes the best of the life in front of him. Lyosha is perhaps a genius but also a liar, a sponger, and a wreck; Vanya is stupid and violent but also honorable and loving. Lyosha is a Jew, Vanya an anti-Semite. Lyosha cheats Vanya out of some money, and Vanya beats him up; then he takes him in and tries to reform him, alternately protecting and brutalizing him. This male *folie à deux* is played out against a background of ragged back alleys, squalid police stations, and dank apartments. It's the naked-light-bulb school of filmmaking, Moscow division—the city exists only as a field of bitter scrounging. Lounguine's changes in mood, from kindness to rage, from exuberance to disgust, are mostly baffling, and one hardly believes anything that happens. The movie has affecting and intense moments but can be taken seriously only as a raucous and bitter symptom of Soviet unhappiness. (2/4/91) NR. **81**

★**THE VANISHING**—(1 hr. 47 min.; 1988). This Franco-Dutch thriller, in the tradition of Chabrol, works far more powerfully on the mind than on the senses. Director George Sluzier depends on such forces as obsession and psychological domination rather than violence. In the south of France, near Nimes, a young Dutch woman, Saskia (Johanna Ter Steege), disappears. Her boyfriend, Rex (Gene Bervoets), traveling with her, searches for her in vain. Later, Sluizer shows us how closely Rex came to spotting a man kidnap Saskia, and we get a shocking sense of how movements lodged just beyond the edge of perception—something happening while we are distracted or looking away—can determine our fate. Saskia's kidnapper is Raymond Lemorne (Bernard-Pierre Donnadieu), a middle-class husband and father, an odd-looking man, large, soft, with an unattractive orange tuft of beard and rather malicious eyes. He is, it turns out, one of those philosophical murderers who have haunted European fiction since Dostoevski's Raskolnikov, a man who needs to go over the edge to see what he is capable of. *The Vanishing* depends on silence and observation, and, as Sluizer builds toward the resolution, in which we find out, at a stroke, what happened to Saskia, and then to Rex, too, the movie becomes inexpressibly sinister. Tim Krabbe adapted his own novel. (2/4/91) NR. **12**

★**VINCENT & THEO**—(2 hrs. 18 min.; 1990) The brothers Van Gogh in Robert Altman's extraordinary movie are like Cathy and Heathcliff in *Wuthering Heights*. They adore each other but grate on each other's nerves so violently that they usually have to part. But once they do, each leans toward the other, crying out across open spaces. The movie, which was written by Julian Mitchell, traces the relationship of Vincent (Tim Roth) and kid brother Theo (Paul Rhys)—their separate lives, the development of Vincent's furious art. This is a harsh, severe, but fascinating work, a little rough but always fully communicative and alive. With Johanna Ter Steege as Theo's wife and Wladimir Yordanoff as Paul Gauguin, a worldly bohemian, briefly friendly with Vincent, who suggests that greatness in art can also coexist with a spirit of robust survival. (1/28/91) PG-13. **3, 813**

WHITE FANG—(1 hr. 44 min.; 1991) A drama of man and dog set in frigid Alaska. In this adaptation of Jack London's story about a wolf dog's strength and allegiance, Ethan Hawke plays the young explorer, Klaus Maria Brandauer the grizzled guide, and James Remar the heartless heavy who, when he owned White Fang, nearly had him killed in a staged dogfight. Directed by Randal Kleiser. PG. **309, 505, 511, 513, 601, 522, 606, 608, 627, 700, 709, 712, 722, 755, 953, 968**

REVIVALS

COLONEL REDL—(2 hr. 24 min.; 1985) In German with English subtitles. A study of dissimulation and impersonation by the team who made *Mephisto*. Alfred Redl, a poor boy from the provinces, was given a scholarship to the state military academy in the declining years of the Austro-Hungarian Empire. He rose quickly, but his career was in danger. He was bisexual, disguising his love for a fellow officer with bouts of whoring. Redl, possibly a Jew, hides his roots and turns himself into a mask. But in the end he is perversely undone by his own religion of service to the monarchy. **8**

1900—(5 hrs. 11 min. uncut; 1977) Reviewed in this issue. NC-17. **1**

SOME LIKE IT HOT—(1 hr. 59 min.; 1959) Billy Wilder's great comedy about men in drag has lost nothing over the years. Jack Lemmon and Tony Curtis are the musicians who flee gangland killers by joining an all-girl band. Marilyn Monroe is very funny and rapturously beautiful as a singer. **8**

THE TENANT—(2 hrs. 5 min.; 1976) Roman Polanski directed and stars in this unusual tale of horror about a young man in Paris who moves into an apartment in which the previous tenant had committed suicide. With Isabelle Adjani and Melvyn Douglas. **8**

THEATER LISTINGS

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BROADWAY

Previews and Openings

Wednesday, February 20

LOST IN YONKERS—Irene Worth, Mercedes Ruehl, and Kevin Spacey star in Neil Simon's latest play, set in 1942, focusing on a grandmother who rules her house with an iron fist, and also runs a candy store. Her two teenage grandsons move in with her when their father goes south to sell scrap iron; directed by Gene Saks. Also featured are Mark Blum, Danny Gerard, Lauren Klein, and Jamie Marsh. Previewing now prior to a 2/21 opening. Monday through Saturday at 8, Wednesday and Saturday at 2; $27.50 to $42.50. At the **Richard Rodgers Theater**, 226 West Forty-sixth Street (246-0102). 2 hrs. and 30 mins. **IRLS**

THE SPEED OF DARKNESS—Steve Tesich's new play stars Len Cariou and Stephen Lang and focuses on a Vietnam veteran, now a successful contractor, who is forced to come to terms with his war and post-war experiences; directed by Robert Falls. Featured in the cast are Robert Sean Leonard, Lisa Eichhorn, and Kathryn Erbe. Previewing now prior to a 2/28 opening. At the **Belasco Theater**, 111 West Forty-fourth Street (239-6200). 2 hrs. and 15 mins. **IRLS**

TAKING STEPS—Alan Ayckbourn's maelstrom of mistaken identity, misdirected messages, over-animated objects, uncertain climate, all combining to disrupt family harmony, focuses on three floors of an English country manor; directed by Alan Strachan. Featured in the cast are Christopher Benjamin, Spike McClure, Jane Summerhays, Pippa Pearthree, Bill Buell, and Jonathan Hogan. Tuesday through Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $36-$40. Previewing now prior to a 2/20 opening. At the **Circle in the Square** (uptown), Broadway and West Fiftieth Street (239-6200). 2 hrs. and 35 mins.

Thursday, February 21

THE BIG LOVE—Play by Brooke Allen & Jay Presson Allan, in which Tracey Ullman plays Florence Aadland (mother of Errol Flynn's teenager pal Beverly), in a one-woman show based on Mrs. Aadland's book, focusing on the "behind the headlines" story of the affair; directed by Jay Presson Allen. Previews start 2/21 prior to a 3/3 opening. Tuesday-Saturday at 8, Wednesday & Saturday at 2; Sunday at 3; $32.50-$45. **Plymouth**, 236 West 45th Street (239-6200). 2 hrs.

Now Playing

ASPECTS OF LOVE—Sarah Brightman stars in a musical, with adaptation and music by Andrew Lloyd Webber, based on David Garnett's novel, set in France in the 1950s. It traces the course of true love between an English youth and a French actress; directed by Trevor Nunn; lyrics by Don Black and Charles Hart; choreography by Gillian Lynne. Featured in the cast are Barry Ingham, Danielle DuClos, Marcus Lovett, Kathleen Rowe McAllen, Walter Charles, and an ensemble. Ms. Brightman does not perform Wednesday evening or Saturday mat. Opened: 4/8/90. Monday through Saturday at 8, Wednesday and Saturday at 2; $42.50 to $55. **Broadhurst Theater**, 235 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. **IRLS**

LA BETE—David Hirson's comedy focusing on a French theatrical troupe touring the regions under the aegis of the Prince of France; directed by Richard Jones. Featured in the cast are Michael Cumpsty, Tom McGowan, Holly Felton, Suzie Plakson, James Greene, Patricia Kilgarriff, John Michael Higgins, Johan Carlo, Dylan Baker. Monday through Saturday at 8; Wednesday and Saturday at 2; $30 to $45. **Eugene O'Neill**, 230 West 49th Street (246-0220).

BUDDY—*The Buddy Holly Story.* Paul Hipp has the title role in a musical by Alan Janes, based on the life and times of the legendary rock and roll star who died in a plane crash in 1959 at the age of twenty-two; directed by Rob Bettinson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $15 to $55; Sunday at 7:30; $15 to $42.50. At the **Shubert Theater**, 225 West Forty-fourth Street (239-6200). 2 hrs. 20 mins. **IRLS**

CATS—A musical based on T. S. Eliot's delightful *Old Possum's Book of Practical Cats,* and presented with a first-rate cast of twenty-three talented American "cats"; directed by Trevor Nunn. The music is by Andrew Lloyd Webber; the choreography is by Gillian Lynne. There are splendid scenery and costumes, lightsome, high-flying dancers, exciting and show-stopping lighting, canny and effervescent direction, and there's almost too much dazzlement. Opened: 10/7/82. Monday through Saturday (except for Thursdays which are always dark) at 8, Wednesday and Saturday at 2, Sunday at 3, $32.50 to $60. At the **Winter Garden Theater,** Broadway and Fiftieth Street (239-6200). 2 hrs. and 45 mins. ● ● **IRLS**

CITY OF ANGELS—Tom Wopat and Michael Rupert are the co-stars of Larry Gelbart's imaginative and unusual thriller; the music is by Cy Coleman, the lyrics are by David Zippel, and the choreography is by Walter Painter; directed by Michael Blakemore. The result is an entertaining combination of musical comedy and private-eye films of the 1940s, and it boasts a funny idea, plus a slew of juicy one-liners. Featured in the cast are Charles Levin, Susan Terry, Beverly Leech, Kay McClelland. Opened: 12/11/89. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3, Wednesday at 2, $40-$60. **Virginia Theater,** 245 West 52nd Street (246-0102). 2 hr. 30 min. ● **IRLS**

FIDDLER ON THE ROOF—Topol stars in a production of the 1964 musical (based on the Tevye stories of Sholom Aleichem), with book by Joseph Stein, music by Jerry Bock, lyrics by Sheldon Harnick; choreography and direction based on Jerome Robbins's original dances. Featured in the cast are Marcia Lewis, Sharon Lawrence, Ruth Jaroslow, Ron Bohmer, Jack Kenny, David Pevener, Stephen Wright, Kathy St. George, Jennifer Prescott, Mark Zeller, Judy Dodd, Jerry Jarrett, Jerry Matz, Mike O'Carroll, David Masters, Tia Riebling, and Gary Schwartz. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25-$55. **Gershwin Theater**, Fifty-first Street west of Broadway (586-6510). 2 hrs. and 40 mins. **IRLS**

GRAND HOTEL—*The Musical:* By Luther Davis, Robert Wright, and George Forrest. It's based on Vicki Baum's novel which takes place in an international Berlin hotel in the late 1920s, and is directed and choreographed by Tommy Tune. There is a skillful cast of twenty-nine, featuring Rene Ceballos (ballerina), David Carroll (the baron), Chip Zien (the bookkeeper), Lynnette Perry (the secretary), Timothy Jerome (the businessman), John Wylie (the doctor), and Caitlin Brown (the confidante), Pierre Dulaine (gigolo), and Yvonne Marceau (countess). Monday through Saturday at 8, Saturday at 2; Wednesday at 2, $37.50 to $55. Opened: 11/12/89. **Martin Beck Theater,** 302 West Forty-fifth Street (246-0102). 2 hrs. ● **IRLS**

JACKIE MASON: BRAND NEW!—He's back with his one-man show and plenty of new material, ranging from global warming to Marla Maples, with much much more in between. Tuesday through Saturday at 8 and Sunday at 3, $12 to $32. At the **Neil Simon Theater,** 250 West Fifty-second Street (757-8646). 2 hrs. **IRLS**

LES MISERABLES—Musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, music by the latter, lyrics by Herbert Kretzmer; additional material furnishd by James Fenton; adapted and directed by Trevor Nunn and John Caird with their customary panache. With Robert Westenberg, J. Mark McVey (as Jean Valjean), Christy Baron, Joe Kolinski, Matthew Poretta, Jacquelyn Piro, Ed Dixon, Evalyn Baron, Gregory Grant. A fugitive is pitted against a cruel, self-righteous police inspector in a lifelong struggle to evade capture. Tuesday- Saturday at 8, Sunday at 3, Saturday at 2; $25-$60; Wednesday at 2, $25-$50. Opened: 3/12/87. 200 $16 tickets available at b.o. Monday-Thursday for students and senior citizens with I.D.s. **Imperial**, 249 West 45th Street (239-6200). 3 hr. 15 min. ● ● **IRLS**

MULE BONE—Akosua Busia, Eric Ware, and Kenny Neal star with Robert Earl Jones in this long-lost 1930 collaboration between Harlem Renaissance authors Zora Neale Hurston and Langston Hughes, a comedy which takes place in a rural Florida community and revolves about Southern black society; directed by Michael Schultz. With Joie Lee, Samuel E. Wright, Frances Foster, Paul Eckstein, Arthur French, Marilyn Coleman, Donald Griffin, Leonard Jackson, Reggie Montgomery, Edwina Lewis, Theresa Merritt, Mansoor Najeeullah, Sonny Jim Gaines, and Ebony Jo-Anne. Tuesday-Saturday at 8, Wednesday and Saturday at 2 and 3; $25-$35; closes 3/17. A Lincoln Center production at the **Ethel Barrymore**, 243 West 47th Street (239-6200). 2 hr. 15 min. **IRLS**

ONCE ON THIS ISLAND—A musical based on Trinidadian author Rosa Guy's novel, *My Love, My Love,* set in the Caribbean, about a peasant girl's passion for the son of a wealthy land-owner. Book and lyricsby Lynn Ahrens, music by Stephen Flaherty; choreography by Graciela Daniele who also directs. With Eric Riley, Andrea Frierson, Ellis Williams, Milton Nealy, Nikki Rene, La Chanze, Jerry Dixon, Lillias White, Sheila Gibbs, Gerry McIntyre, and Afi McClendon. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3; $27.50 to $50. A Playwrights Horizons production at the **Booth Theater,** 222 West Forty-fifth Street (239-6200). 90 mins. **IRLS**

THE PHANTOM OF THE OPERA—Andrew Lloyd Webber and Harold Prince's musical, based on the Gaston Leroux novel, with lyrics by Charles Hart and Richard Stilgoe; choreography by Gillian Lynne. A terrific technical achievement chock-full of gorgeous scenery and costumes. The action takes place in 1860, and tells of a mysterious Creature (Mark Jacoby, who replaces Kevin Gray as of 2/22) lurking beneath the Paris Opera House stage and exercising a reign of terror over performers, audience, and stage hands alike. Featured in the cast are Karen Culliver (who plays the Creature's secret love and protegé), Hugh Panaro, Catherine Ulissey, Marilyn Caskey, George Lee Andrews, Leila Martin, Jeff Keller, and Nicholas F. Savarine. Monday through Saturday at 8, Saturday at 2, Wednesday at 2, $35 to $60. Opened: 1/26/88. At the **Majestic Theater**, 247 West Forty-fourth Street (239-6200). 2 hrs. and 30 mins. ● ● **IRLS**

THEATER

PRELUDE TO A KISS—John Dossett, John Randolph, and Ashley Crow are the stars of Craig Lucas's fairy-tale comedy set in Manhattan, wherein a couple develops a whirlwind love affair which inevitably ends in marriage, and unexpectedly weird complications develop; directed by Norman René. Featured in the cast are Craig Bockhorn, Joe Ponazecki, Mary Louise Wilson, Pete Tyler, Kimberly Dudwitt, Michael Warren Powell, Tom Verica, Karen Ludwig, and Nick Gregory. Tuesday through Thursday at 8, Friday at 8, Saturday at 2 and 8, Sunday at 3, Wednesday at 2, $35 to $42.50. Opened: 5/1/90. At the **Helen Hayes,** 240 West 44th Street (246-0102). 2 hr. 15 min. **IRLS**

SHADOWLANDS—Nigel Hawthorne and Jane Alexander star in William Nicholson's romantic new play dealing with the true love story of C. S. Lewis and Joy Davidman, how they met, then fell in love, and, finally, secretly married; directed by Elijah Moshinsky in an agile and resourceful manner. It's a moving story and correctly opts for intimate effects. With Michael Allinson, Robin Chadwick, Mary Layne, Paul Sparer, Edmund Davys, Hugh A. Rose, Jonathan Gold, Lance Robinson. Tuesday-Saturday at 8, Saturday at 2, Sunday at 3, $32.50-$42.50; Wednesday at 2, $27.50-$37.50. Opened: 11/11/90. **Brooks Atkinson**, 256 West 47th (719-4099). 2 hr. 30 min. **IRLS**

SIX DEGREES OF SEPARATION—Stockard Channing, Courtney B.Vance, and John Cunningham star in John Guare's play about everything, with something in it for everyone, set in Manhattan, about a mugging victim who seeks refuge at an elegant dinner party, and is received with sympathy and understanding until...; directed perkily by Jerry Zaks. With Sam Stoneburner, James DuMont, Laura Linney, Kelly Bishop, Peter Maloney, Brian Evers, Robin Morse, Philip LeStrange, Gus Rogerson, Robert Duncan McNeal, Evan Handler, Anthony Rapp, Stephen Pearlman, Mari Nelson. Tuesday-Saturday at 8; Wednesday and Saturday at 2; Sunday at 3; $35-$45. **Vivian Beaumont Theater**, in Lincoln Center, 150 West Sixty-fifth Street (239-6200). 1 hr. and 30 mins. **IRLS**

THOSE WERE THE DAYS—English-Yiddish revue, conceived by Zalmen Mlotek & Moishe Rosenfeld, with Bruce Adler, Eleanor Reissa, Mina Bern, Lori Wilner, Robert Abelson, about the experience from shtetl to 2nd Avenue to Broadway. Monday, Wednesday, Thursday, Saturday at 8, Wednesday, Saturday, Sunday at 2, Sunday at 6; $35-$40; through 2/24. **Edison,** 240 West 47th Street (302-2302). 2 hr. 20 min. **IRLS**

OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ABSENT FRIENDS—Alan Ayckbourn's 1975 comedy about a group of friends reunited after many years; directed by Lynne Meadow. Featured in the cast are David Purdham, Brenda Blethyn, Gillian Anderson, John Curtess, Ellen Parker, and Peter Frechette. Tuesday-Saturday at 8, Sunday at 7; through 3/15; $35. Manhattan Theater Club production at the **City Center,** 131 West Fifty-fifth Street (581-7907).

ANCIENT BOYS—Michael Ornstein stars in Jean-Claude Van Itallie's drama centering on a gifted theater designer with a heightened sense of privacy, and his relationships with four close friends (Tom Bozell, Rosemary Quinn, Preston Dyar, and Wayne Maughans); directed by Gregory Keller. Wednesday through Sunday at 7:30; $12; through 3/3. At **La Mama's Annex Theater**, 74A East Fourth Street (475-7710).

ASSASSINS—Book by John Weidman, music and lyrics by Stephen Sondheim, directed by Jerry Zaks; about America's men and women who tried to kill presidents. With Debra Monk, Terrence Mann, Jonathan Hadary, Annie Golden, Greg Germann, Eddie Korbich, Victor Garber, Joy Franz, Patrick Cassidy, Lee Wilkof, Marcus Olson, Jace Alexander, Lyn Greene, William Parry, Michael Shulman. Tuesday-Friday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $30. **Playwrights Horizons**, 416 West 42nd Street (279-4200).

BLUE HEAT—A multi-media theater piece written, directed, and designed by John Jesurun, exploring the dimensions of non-verbal communication. Wednesday-Saturday at 8, Sunday at 3; 2/20 through 3/24; $12. **INTAR Two,** 508 West 53rd Street (279-4200).

CAMILLE—A story of true love at its truest, with all the sex, heartbreak, and sacrifice that true love implies; written by Charles Ludlam, based on the Dumas tale; directed by Everett Quinton (who plays Camille). Featured in the cast are Cheryl Reeves, Kevin Scullin, Georg Osterman, Eureka, Bobby Reed, Jim Lamb, Carl Claybourne, H. M. Koutoukas, Jean-Claude Vasseux, and Steven Pell. Tuesday through Friday at 8, Saturday and Sunday at 7; $25. At the **Charles Ludlam Theater,** One Sheridan Square (691-2271).

CANDIDA—Laurie Kennedy has the title role in this G. B. Shaw classic about a suburban London matron in the 1890s who must choose between her husband and an eighteen-year-old poet; directed by Gus Kaikkonen. Featured in the cast are Guy Paul, Victor Raider-Wexler, Christopher Mixon, and Alice White. Thursday and Friday at 8, Wednesday and Saturday at 2 and 8, Sunday at 3; $20 to $24; through 3/31. A Riverside Shakespeare Company production at **Playhouse 91**, 316 East Ninety-first Street (831-2000).

CARREÑO—Pamela Ross stars in this play, with music, based on the life of the great Venezuelan piano virtuoso and early feminist Teresa Carreño (1853-1917). Wednesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; in Spanish on Thursday; $27.50. At the **INTAR Theater,** 420 West Forty-second Street (279-4200).

CHICKEN DELIGHT—A comedy by John Glines about three gay couples and the pleasures of cheating; directed by Charles Catanese. Through 3/3, Wednesday-Friday at 8, Saturday at 6 and 9, Sunday at 7; $15. **Courtyard**, 39 Grove Street, at Bleecker (869-3530).

DAUGHERTY AND FIELD OFF-BROADWAY—A musical revue that marks the New York theater debut of the cabaret team of Bill Daugherty and Robin Field, who are satirists, composers, comedians, mimics, and musicians. Tuesday through Friday at 8, Saturday at 5 and 8:30, Sunday at 3; $20 to $25. At the **Double Image Theater**, 15 Vandam Street (924-1120).

DOUBLE BILL—Arthur Schnitzler's one-acters: *Countess Mitzi*, about a famous actress who longs to retire from the stage and marry; directed by Tom Bloom; *The Farewell Supper* tells of a ballerina who adores the charms of men as well as champagne; directed by Frank Geraci. Featured in both playlets are Robin Leslie Brown, Joanne Camp, Hank Wagner, Arnie Burton, Richard Seff, Richard Bourg, and Stuart Lerch. 2/23 through 3/23; Wednesday through Friday at 8, Saturday at 5 and 9, Sunday at 2; $12. **The Pearl Theater,** 125 West 22nd Street (645-7708).

EARTH AND SKY—Douglas Post's drama follows a woman's investigation into the mysterious murder of her lover that leads her into a world of corruption and turmoil; directed by Andre Ernotte. With Jennifer Van Dyck, Justin Deas, Lisa Arrindell, Evan Thompson, Lisa Beth Miller, Michael Genet, Paul Kandel, Ron Nakahara, and Ted Marcoux. Tuesday-Thursday at 8, Sunday at 3, $25; Friday and Saturday at 8, $28; Saturday at 2, $20. At the **Second Stage Theater**, Broadway at Seventy-sixth Street (873-6103).

FAITH JOURNEY, A MUSICAL MEMORY OF MARTIN—Jo Jackson's odyssey about the man who led the Civil Rights movement in the sixties, focusing on memorable moments in the life of Dr. Martin Luther King, Jr., and offers authentic spirituals sung by the chorus-cast of eight; directed by Larry Marshall. Wednesday at 11 a.m., Friday at 8, Saturday at 1, 4, and 8, Sunday at 4; $25. At the **Theater of Riverside Church,** 91 Claremont Avenue (222-8666)

THE FANTASTICKS—The longest running show on or off Broadway; a gracious musical fable that has spawned much talent in its time. Children who saw it decades ago now bring their children to enjoy it. Featured in the present cast are Marilyn Whitehead, Kevin R. Wright, William Tost, George Riddle, Bryan Hull, Earl Aaron Levine, Steven Michael Daley, and the narrator, Robert Vincent Smith. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $28 to $32. Opened: 5/3/60. At the **Sullivan Street Theater,** 181 Sullivan Street (674-3838). ● ●

A FIERCE ATTACHMENT—A one-woman play adapted by Edward M. Cohen based on the memoir by prize-winning journalist Vivian Gornick and starring Tovah Feldshuh. The writer battles with her old-fashioned mother about money, love, and politics. Tuesday, Wednesday, Thursday, and Saturday at 8, Sunday at 2 and 7; $19 to $22. At the **Jewish Repertory Theater**, 344 East 14th Street (505-2667).

FORBIDDEN BROADWAY 1991—Creator/lyricist/director Gerard Alessandrini's satirical review is up to par, snuff, and lots of mischief. All the new stuff's here plus favorites back by popular demand. Featured in the cast are Suzanne Blakeslee, Jeff Lyons, Linda Strasser, Bob Rogerson; and the indefatigable Brad Ellis never leaves the piano. Opened: 9/15/88, and still going strong, ever-changing, ever laugh-provoking. Wednesday through Friday at 8:30, Saturday at 7:30 and 10:30; Sunday at 7:30; Wednesday at 2:30, Sunday at 3:30; $32.50 to $35. At the **Theater East,** 211 East Sixtieth Street (838-9090). ● ●

FOREVER PLAID—A musical comedy, written and directed by Stuart Ross, tells of a semi-professional harmony group tour that was cut short by a car accident on the night of their first gig in 1964; now the "teen angels" are allowed one night at liberty on earth to do the show they never got to do in life. Featured in the staff are Jason Graae, Stan Chandler, Guy Stroman, and David Engel. Wednesday and Thursday at 8, Friday and Saturday at 7:30 and 10:30, Sunday at 3 and 7:30; $30 to $35. Opened: 5/20/90. At **Steve McGraw's**, 158 West 72nd Street (595-7400). ●

GROWN UPS—A revival of Jules Feiffer's comedy about a newspaper writer who struggles to drown his parents' past and present influences as they echo in his personal relationships; directed by Lonny Price. Featured in the cast are Rosemary Prinz, Barry Craig Friedman, Barbara Niles, Len Stanger, Lisa Emery, and Lauren Gaffney. Tuesday through Saturday at 8, Sunday at 2 and 7; $25. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West Twenty-sixth Street (633-9797).

GUILT WITHOUT SEX—Marilyn Sokol stars in a comedy revue with music. Thursday through Saturday at 8:30, Sunday at 3:30; $15; through 3/3. **Theater Arielle**, 432 West Forty-second Street (564-8038).

HENRY IV—Parts I and II (performed in repertory; phone theater for dates and times) chronicle England's transition from medievalism to modernity; directed by JoAnne Akalaitis. Thomas Gibson is Hal, Jared Harris has the role of Hotspur, Louis Zorich is Falstaff, and Ruth Maleczech plays Mistress Quickly. A further cast of thirty-one is featured in both plays. Through 3/31; Tuesday through Saturday at 8; Wednesday, Saturday, and Sunday at 2; $30 (or $50 for a ticket to both parts). At the **Public Theater**, 425 Lafayette Street (598-7150).

I CAN GET IT FOR YOU WHOLESALE—A thirtieth-anniversary revival of the Harold Rome-Jerome Weidman musical, directed by Richard Sabellico. Featured in the cast are Evan Pappas, Vicki Lewis, Patti Karr, Jim Bracchitta, Richard Levine, Lola Powers, Sam Brent Riegel, Carolee Carmello, and Deborah Carlson. Story follows the rise of a ruthless, success-starved guy as he makes his way to the top of the garment industry. Tuesday through Saturday at 8, Sunday at 2 and 7; $30; from 2/23. An American Jewish Theater production at the **Susan Bloch Theater**, 307 West Twenty-Sixth Street (633-9797).

IN MIAMI AS IT IS IN HEAVEN—Raul De Cardena's play about the clash between two generations of a Cuban refugee family now living in Miami and how it affects its life in this country, performed in English Wednesday through Friday at 8, and in Spanish, Saturday and Sunday at 2:30 and 8; $10 to $15; through 2/24. At the **Puerto Rican Traveling Theater**, 304 West Forty-seventh Street (354-1293).

JUBA—Musical with book and lyrics written by Wendy Lamb, and music composed by Russell Walden, based on the life of a street dancer (Kevin Ramsey) and his fierce rivalry with an Irish jig dancer (James Brennan); directed by Sheldon Epps, and choreographed by Mercedes Ellington. Featured in the cast are Steve Boles, Katherine Buffaloe, Ken Prymus, Terri White, Mark Hardy, and Lawrence Clayton. Wednesday through Saturday at 8, Saturday and Sunday at 3, Thursday at 2; $25 and $18. At the **Dimson Theater**, 108 East Fifteenth Street (279-4200).

THE LEARNED LADIES—Jean Stapleton stars in Moliére's play about a woman hopelessly infatuated with a pseudo-intellectual poet; directed by Richard Seyd, and featuring Peter Francis James, Julia Gibson, Peter Bartlett, and Georgine Hall. 2/26 through 4/7; Tuesday through Saturday at 8, Sunday at 2 and 8 (Saturday, 3/2 and 9, matinee also at 2); $22-$24. **CSC Repertory Theater,** 136 East 13th Street (677-4210).

THE LEGACY—The triumphant return of Gordon Nelson's history of gospel music; directed by Elmo Terry Morgan. You might well clap your hands and stomp your feet, and have a great time to boot. Friday and Saturday at 8, Sunday at 3; $15. At the **National Black Theater,** 2033 Fifth Avenue (427-5615).

THEATER

LIFE DURING WARTIME—Keith Reddin's story tells of a young, eager salesman of home security systems who falls in love with his first customer; directed by Les Waters. With Welker White, Leslie Lyles, Jim Rebhorn, W. H. Macy, Matt McGrath, Bruce Morris. Tuesday through Sunday at 7:30, Saturday and Sunday at 3; $20; 2/19–3/17. Manhattan Theater, **City Center** Stage II, 131 West 55th Street (581-7907).

LIGHT SHINING IN BUCKINGHAMSHIRE—Caryl Churchill's play is set in 1647 and focuses on the struggle of the common people in Cromwellian England to gain control over their future; directed by Lisa Peterson. Featured in the play are Shona Tucker, L. Peter Callender, Cherry Jones, Philip Goodwin, Bill Camp, and Steve Hofvendahl. Tuesday through Saturday at 8, Sunday at 4 and 7:30; through 3/10; $22. A New York Theater Workshop production at the **Perry Street Theater**, 31 Perry Street (279-4200).

LYNDON—Laurence Luckinbill stars in James Prideaux's play, adapted from Merle Miller's biography, a retrospective of our thirty-sixth president's career. Through 2/17, all tickets are $9.90. Then through 3/3, they revert $20 to $25. Tuesday through Saturday at 8, Wednesday and Saturday at 2, Sunday at 3. At the **John Houseman Theater,** 450 West Forty-second Street (564-8038).

MAMA, I WANT TO SING—Desiree Coleman-Jackson stars in this fine gospel musical by Vy Higginsen who also narrates, with Kenneth Wydro and Doris Troy, about a girl in the choir who dreams of becoming a pop singer; Saturday at 5. Opened: 3/23/83. In repertory with *Mama, I Want to Sing, Part II,* Friday at 8, Saturday at 2 and 8, Sunday at 5; Sunday at 3, with a twenty-member cast and eighteen new gospel, rhythm and blues, and pop songs by Wesley Naylor; through 3/30. At the **Heckscher Theater**, Fifth Avenue at 104th Street (534-2804). ● ●

MAMBO MOUTH—Theater piece written and performed by John Leguizamo whose world of colorful and provocative Latino street characters will be revealed; directed by Peter Askin. Wednesday to Friday at 8, Saturday at 7 and 10; Sunday at 3; $18.50–$22. **American Place**, 111 West 46th Street (840-3074).

MONSTER IN A BOX—Spalding Gray's thirteenth autobiographical monologue, based on interruptions he experienced while trying to write a novel. Mondays at 8, 2/18, 24, 25; $25. At the **Vivian Beaumont**, 150 West Sixty-fifth Street (239-6200).

NUNSENSE—Dan Goggin's musical adventures, now in its sixth year, of five motivated nuns who mount a talent show to raise money for what they consider to be a good and noble cause. Presently featured in the lively cast are Alicia Miller, Nancy E. Carroll, Alvaleta Guess, Lin Tucci, and Amanda Butterbaugh. Tuesday through Thursday at 8, Saturday at 2, Sunday at 3, $30; Wednesday at 2; $27.50; Friday and Saturday at 8, $32.50. Opened: 12/12/85. At the **Douglas Fairbanks Theater,** 432 West Forty-second Street (239-4321). ● ●

ONE-ACT COMEDIES—Seventh Annual Festival: Evening A: *Variations on the Death of Trotsky*, by David Ives; *Gorgo's Mother*, by Laurance Klavan; *Gangster Apparel*, by Richard Vetere, and *Stay Carl Stay*, by Peter Tolan. Evening B: *The Experts*, by Bill Bozzone; *Fore Play or the Art of the Fugue*, by David Ives; *The Staged Reading*, by Michael Panes; *Christmas Rules*, by Craig Wright and Louis Scheeder. Monday through Sunday at 8, Saturday and Sunday at 3; $10 to $12; through 3/10. Manhattan Punch Line at the **Judith Anderson Theater**, 422 West 42nd Street (279-4200).

OTHER PEOPLE'S MONEY—Steven Keats stars in Jerry Sterner's thoroughly professional piece of work; funny, serious, suspenseful, involving, disturbing, and, above all, expertly crafted; about the efforts of a small New England community to protect itself against acquisition by an unscrupulous Wall Street takeover artist; directed by Gloria Muzio. Featured in the cast are Priscilla Lopez, Lenka Peterson, Arch Johnson, and James Murtaugh. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7; $35. Opened: 2/16/89. At the **Minetta Lane Theater**, 18 Minetta Lane (420-8000). ●

PERFECT CRIME—Warren Manzi's thriller; directed by Jeffrey Hyatt. Mon., Thurs. through Sat. at 8, Sun. at 3 and 7, Wed. and Sat. at 2; $30. At the **Theater Four**, 424 West 55th Street (695-3401). ● ●

REPERTORIO ESPANOL—*Botanica*, Dolores Prida's play; *Los Jibaros Progresistas*, Manuel Gonzalez's musical

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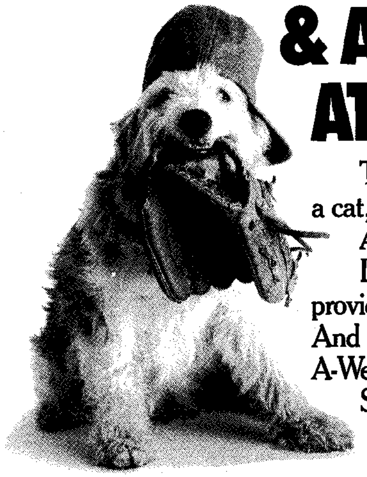

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about a Puerto Rican farm family; on a double bill with *El Huesped*, Juan Pedro Soto's play about a Puerto Rican family adjusting to life in New York; *Esperando La Carroza*, by Jacobo Langsner; *La Viuda Alegre*, Franz Lehar's operetta features a Spanish translation of *The Merry Widow;* Gloria Gonzalez's comedy, *Cafe Con Leche;* Dolores Prida's comedy, La Botanica. Through February. Phone for specifics (zarzuelas, dance, etc.). Plays $15, musicals $20. **Gramercy Arts,** 138 East 27th Street (889-2850).

REMEMBRANCE—Aideen O'Kelly and Malachy McCourt co-star in Graham Reid's play about a Protestant widower in Belfast whose son was killed by the Catholics. In the cemetery he meets a Catholic widow whose son was killed by the Protestants. Featured in the cast are Ellen Tobie, Ann Dowd, John Finn, and Terry Donnelly, as their respective children. A friendship ensues. Wednesday-Friday at 8, $25; Saturday at 8 and Saturday and Sunday Sunday at 2; $27.50. **Irish Arts Theater**, 553 West Fifty-first Street (757-3318).

ROAD TO NIRVANA—Arthur Kopit's satire on the art of the Hollywood deal wherein two producers (Jon Polito and Peter Riegert) of towering ambition and sinking morals compete for a deal to end all deals; directed by Jim Simpson. Featured in the cast are Saundra Santiago, James Puig, and Anna Thomson. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3 and 7:30; $23 to $30. **At the Circle Repertory Theater,** 99 Seventh Avenue South (924-7100).

ROMEO AND JULIET—Mark Niebuhr as Romeo and Miriam Healy-Louie as his Juliet star in the Theater for a New Audience production of the Shakespeare tragedy; directed by Bill Alexander. Friday at 8, Saturday at 2 and 8, Sunday at 3; Tuesday through Friday at 10:30 a.m.; $22.50. At the **Victory Theater**, 207 West Forty-second Street (279-4200).

A ROOM OF ONE'S OWN—Aileen Atkins stars as Virginia Woolf in an adaptation of the book which served as a call to women of the world to declare their independence, talent, and freedom to control their own destinies; adapted and directed by Patrick Garland. Tuesday through Saturday at 8, Saturday at 2, Sunday at 3; $25 and $30; from 2/28. At the **Lamb's Theater,** 130 West Forty-fourth Street (997-1780).

THE ROTHSCHILDS—Mike Burstyn is the star of the musical by Jerry Bock, with lyrics by Sheldon Harnick, and book by Sherman Yellen, based on Frederick Morton's biography, which traces the rise of a man from the Frankfurt ghetto, together with his five sons, who finally create the most powerful banking houses of Europe; directed by Lonny Price. Featured in the cast are John Loprieno, Ray Wills, Charles Rubey, Nick Corley, and David Cantor. Wednesday at 2:30 and 8, Thursday and Friday at 8, Saturday at 2:30 and 8, Sunday at 2:30 and 6:30; $35 to $37. Opened: 2/25/90. At the **Circle in the Square Downtown Theater**, 159 Bleecker Street (254-6330).

SAINT TOUS—A music-theater piece by André De Shields that portrays Haiti's revolutionary hero, Toussaint L'Ouverture (portrayed by De Shields), struggling to reconcile himself to his destiny from a prison cell in Napoleonic France. Wednesday through Saturday at 7:30, Sunday at 3 and 7:30; $12; through 2/24. First Floor Theater at **La MaMa E.T.C.**, 74A East Fourth Street (475-7710).

SAVAGE WILDS—Ishmael Reed's satire follows adventures of two producers of a game show on their quest to boost the ratings; directed by Rome Neal. With Ariana Blue, Don Jeffrey, Otis Young Smith, Pennell Somsen, Bruce Rise, Yvette Brooks, Alonia King, Henry Apro-Bradly, Jonathan Spooner, Renauld White. Thursday-Saturday at 7:30; $8; through 3/16. **Nuyorican Poets** 236 East 3rd Street (465-3167).

SMOKE ON THE MOUNTAIN—Connie Ray's blue-grass musical comedy about a depression-era family traveling through the South bearing witness to their religion with banjo, fiddle, and songs; directed by Alan Bailey. With Sarah Knapp, Reathel Bean, Jane Potter, Kevin Chamberlin, Robert Olsen, Susan Mansur, Dan Manning. Wednesday-Saturday at 8, Wednesday and Saturday at 2, Sunday at 3 and 7; $30. **Lamb's Theater,** 130 West 44th Street (997-1780).

THE SUM OF US—David Stevens's play, set in Australia, with Richard Venture, Neil Maffin, Matthew Ryan, Phyllis Somerville; directed by Kevin Dowling, tells of an unconditional love story about a father and his son. Tuesday through Friday at 8, Saturday at 7 and 10, Sunday at 3 and 7:30; $27.50 to $32.50. At the **Cherry Lane**, 38 Commerce Street (989-2020).

UNCHANGING LOVE—Tom McDermott stars in Romulus Linney's play based on Anton Chekhov's story *In the Hollow*, directed by John Dillon; with a cast of ten. Action takes place in a small town in 1921 North Carolina, and revolves around two families, one, owners of the town store, the other, itinerant farmers and singers. Thursday through Saturday at 8, Sunday at 3 and 7:30; $12; through 2/24. Triangle Theater Company production at the **Church of the Holy Trinity**, 316 East Eighty-eighth Street (860-7245).

AN UNFINISHED SONG—James Mellon's musical revolves around a turning point in the lives of a free-thinking, eccentric musician/composer, a conservative attorney, and their friends; directed by Simon Levy. Featured in the cast are Robert Lambert, Ken Land, Aloysius Gigl, Beth Leavel, and Joanna Glushak. Tuesday through Thursday at 8, Saturday at 3 and 8, Sunday at 3 and 7; $27.50. At the **Provincetown Playhouse,** 33 MacDougal Street (477-5048).

WENCESLAS SQUARE—Larry Shue's mixture of comedy and drama, set in Prague, tells of a professor and his protege who discuss the meanings of freedom, courage, friendship, and art; directed by David Zarka. Thursday-Saturday at 8:15, Sunday at 3; 2/21-3/10; $10. **Theater 22,** 54 West 22nd Street (967-7711).

THE WIZARD OF HIP—Theater piece starring Thomas W. Jones II as a young black man and follows him from birth to marriage to fatherhood in his lifetime search for the meaning of 'hip;' directed by Kenny Leon. Wednesday and Thursday at 8, Friday, Saturday, and Sunday at 7, Sunday at 3; $16 to $20; through 2/24. **Top of the Gate**, 160 Bleecker Street (473-7270).

WHEN LIGHTNING STRIKES TWICE—M. Koutoukas's two one-man extravaganzas, *Only a Countess May Dance When She's Crazy* and *Awful People Are Coming Over So We Must Be Pretending To Be Hard at Work and Hope They Will Go Away*, directed by Eureka. Everett Quinton stars first as a post-apocalyptic countess, and then as a married suburbanite. Tuesday, Wednesday, and Thursday at 8; through 2/28; $20. **Theater of the Ridiculous**, One Sheridan Square (691-2271).

WHEN WE DEAD AWAKEN—Henrik Ibsen's classic, directed by Eve Adamson, about an aging artist (Arnold Rubeck) who encounters a mysterious woman (Angela Vitale) as well as his lost youth, and their voyage from a health resort into the wild mountainside; through 3/29; Thursday through Saturday at 8, Sunday at 3; $16; directed by Robert Hupp. A Jean Cocteau Repertory Theater production at the **Bouwerie Lane Theater**, 330 Bowery (677-0060).

WIRING ELECTRA—William Lannon's backstage comedy/drama piots a scenic designer against a stubborn light man, and a duchess against a stripper; directed by Michael Hillyer. Tuesday, Wednesday, and Thursday at 8; $15; through 3/7. **Wings Theater,** the Archive, lower level, 154 Christopher Street (627-2961).

WOYZECK—Craig Smith has the title role in Georg Büchner's drama of an oppressed soldier's life, adapted by Eric Bentley; seen on a double bill with Büchner's *Leonce and Lena*, played by Mark Waterman and Angela Vitale, which tells the story of an idle young prince's quest for his romantic ideal. Thursday through Saturday at 8, Sunday at 3; $16; through 4/27. Show plays in rotating repertory with *When We Dead Awaken* (which see). Jean Cocteau Repertory at the **Bouwerie Lane,** 330 Bowery (677-0060).

OFF OFF BROADWAY

THE ALMOND SELLER—Oana-Maria Hock's play, directed by Tina Landau, set against last June's violence in Bucharest and its effect on lives and events. 2/21-23, 28, 3/1, 2, at 8; $10. **BACA Downtown,** 111 Willoughby Street, Brooklyn (1/718-596-2222).

THE ART OF WAR—Perspectives on war and enlightenment based on Sun Tzu's classic text; directed by Barbara Vann; music by Patricia Burges. Friday through Sunday at 8, through 2/24; $8. At the **Medicine Show Theater**, 81 East Second Street (254-3566).

BRACE UP!—Play, based on Chekhov's *Three Sisters*, in a new translation by Paul Schmidt, directed by Elizabeth LeCompte and featuring performers of the Wooster Group, plus the translator. Friday through Sunday at 8; $12; through 3/9. At **The Performing Garage**, 33 Wooster Street (966-3651).

CAMP LOGAN—Celeste Bradford Walker's play focuses on the all-black 24th Infantry Division stationed at Camp Logan at the beginning of World War 1; directed by YuJuan Carrier-Anderson. Wednesday through Saturday at 8, Saturday at 3, Sunday at 4; $8 to $12; through 2/24. **Billie Holiday Theater**, 1368 Fulton Street, Brooklyn (1/718-636-0918).

DOUBLE BILL—Patricia Scanlon's playlets, in which she is featured: *What Is This Everything?* and *Another Cup of Coffee*, which combine metaphysical and existential philosophies examining life and traditional society; directed by David Briggs. Also in the cast are Jeff Robins and Robert Mooney. Thursday and Friday at 8, Saturday at 8 and 10:30; through 2/23; $10. At the **Synchrocity Space**, 55 Mercer Street (925-8645).

THE ELEPHANT PIECE—Darryl Curry's musical fable pointing out mankind's inhumanity toward Nature; directed by Al D'Andrea; with a pan-ethnic ensemble of twelve. Wednesday through Saturday at 8, Sunday at 3; $12; 2/20, 21, 22, 23, and 24. A Third Step Production at the **Playground Theater**, 230 East Ninth Street (633-9760).

FILTHY TALK FOR TROUBLED TIMES—Neil Labute's play, wherein six individuals reveal their most intimate fears, hopes, and regrets about their sex lives in the 90s; directed by Anthony Di Pietro. Featured in the cast are Bert Goldstein, Maureen Joyce, Jon Sperry, Michael Mazzola, and Dan Browning. Wednesday through Saturday at 8; through 3/9; $10. **Theater 603**, 311 West Forty-third Street (765-4852).

FRANKENSTEIN: THE MODERN PROMETHEUS—A musical adaptation of the Mary Wollstonecraft Shelley novel, with book and lyrics by Elizabeth Banks and Tim Maner; music by Steven Cheslik-DeMeyer; directed by Tim Maner. 2/22 through 3/10; Tuesday through Sunday at 8; $10. A Tiny Mythic Theater Company production at the **Ohio Theater**, 66 Wooster Street (274-9807).

FREE WILL AND WANTON LUST—Written and directed by Nicky Silver, comedy is about a mother and son and the illusions they impose upon themselves about their sexuality. With Stephanie Weatherton, Chuck Coggins, Deb Snyder, Charles Derbyshire, and Debra Riessen. Wednesday through Sunday at 8; $10; through 2/21. A Vortex production at the **Sanford Meisner Theater**, 164 Eleventh Avenue (206-1764).

FROZEN STYPH—At Ronald Jay Cohen's comedy, audiences are invited to attend a dinner party in honor of the late frozen-food king. Evening includes dinner. Wednesday-Sunday at 8; $65. Participatory Theater production at **Il Sole**, 40 West 56th Street (696-8585).

GEORGE DANDIN—Albert Bermel's translation of the Molière one-act comedy about a bourgeois husband who attempts to trap his well-born wife in her infidelities; directed by Keith McDermott. 2/21 through 3/17; Thursday through Saturday at 11 p.m., Sunday at 3; $10. A Great Nose production at **Cooper Square Theater**, 50 East 7th Street (353-8411).

HAMLET—Shakespeare's play about power and the abuses of power, directed by Lisa Juliano, features a cast of nineteen women, with Julianne Ramaker as Hamlet, Kathleen Humber (Claudius), Libby Anne Russler (Gertrude), Anne Chapin (Laertes), Pamela Vogel (Ophelia), Maggie Schnader (Polonious). Rick Sordeler is fight director (!). Thursday through Sunday at 8, through 2/24; $10. At the **Kaufman Theater**, 534 West Forty-second Street (279-4200).

THE HITCH-HIKERS—Eudora Welty's tale, adapted by Larry Ketron, tells of one man's night at the crossroads in a small Mississippi town, 1939; directed by Daniel Tamm. With Jerry Griffin, Melissa Egan, and Carol Chenoweth. 2/21-23 at 8; 2/24 at 2 and 7; $10. An Out of the Blue production at **Westbeth Theater Center**, 151 Bank Street (874-9666, ext.496).

HOW THE WORLD GOT WISDOM—A story-theater version of four traditional African tales, featuring African-style drumming and percussion; directed by Jonathan Bank; choreographed by Valerie Rochon. Through 3/17; $6; Saturday and Sunday at 1 and 3:30. **Hartley House Theater**, 413 West 46th Street (666-1716).

THE KILLERS—John Olive's play examines the eccentric denizens of a clap-trap boarding house wherein a mystery writer is seeking inspiration; directed by Bern Gautier. Featured in the cast are Leo Farley, William Preston, Linda Larson, Kent Heacock, and David Mogentale. Thursday and Friday at 8, Saturday at 7 and 10; through 3/2; $10. At the **29th Street Theater**, 212 West Twenty-ninth Street (465-0575).

LINE—Israel Horovitz's play about 5 people who want to be first in line, directed by Doug Lieth, choreographed by Leava Hall; Wednesday, Saturday, Sunday at 9:30; $10. In repertory with *I—Land*, excerpts from Sonia Picer's novel about the ups and downs of daily life in Manhattan; directed by Laura Josepher, Thursday and Friday at 9:30; $10. **13th Street Theater**, 50 West Thirteenth Street (675-6677).● ●

THE MERMAID WAKES—A musical voyage through a found-object Caribbean village, with music composed and directed by Elizabeth Swados; text by Lora Berg, choreography by Thuli Dumakude, and a multi-ethnic cast of ten (Judy Bennent, Cynthia Williamson, Barrington Bertgreen, Selindalay Sokutu, Leslie Boyce, Percy Pitzu, Natalie Carter, and Dan Kelley); plus three musicians. Wednesday through Saturday at 8, Sunday at 3; through 3/3; $12. An Under One Roof production at the **Triplex Theater**, 199 Chambers Street (618-1900).

THE MIDNIGHT CALLER—Horton Foote's play, set on the gulf coast of Texas, centers on two lost lovers who haven't the strength to defy those who oppose their marriage; directed by Anthony Di Pietro; featuring Ensemble members. 2/19, 20, at 8; $8. An Art and Work Ensemble At the **Synchronicity Space Theater**, 55 Mercer Street (925-3960).

THE MISANTHROPE—Moliere's satirical drama on manners, mores, and unrequited love, translated by Richard Wilbur, directed by Eleanore Tapscott; with Kevin Black, Max Miller, Julia Dean, Peter McCabe, Michele Maher, and Katie MacNichol. Thursday through Saturday at 8, Sunday at 3; $10; through 2/24. A Colossal Theater Company production at the **Westside Repertory Theater**, 252 West Eighty-first Street (874-7290).

THE MORTALITY PROJECT: CITY ON FIRE—The Manhattan Class Company's fourth annual *Crisis-Play* series which explore contemporary urban and social issues, such as death, sexual exploitation, mob psychology, and racial conflict. 2/25, 27, 28, 3/1 at 8, 3/2 at 7 and 10. Free admission (call for reservations). **Samuel Beckett Theater,** 410 West 42nd Street (239-9033).

MR. DOOM—Ward Morehouse 111's play about former lovers, both actors, who are reunited briefly in a small southern town in 1928; directed by Will Lieberson. With Martha Whitehead, Peter Thomson, Lynn Wilson, Stan Taub, Tom Lytel, and Steve Shoup. Tuesday-Friday at 8, Saturday at 3 & 8, Sunday at 3; $10; from 2/27. **Kaufman**, 534 West 42nd (563-1684).

MURDER AT MIDNIGHT—Audience participation mystery, written & directed by Joni & Ron Pacie. Tuesday at 8, Thursday & Friday at 11, Sunday at 10; $25. **Theater East**, 211 East 60th Street (838-8528).

THE ORPHAN—An early play by David Rabe, re-telling the *Oresteia*, and examining violence; directed by Paul Berman. 2/27-3/20 (phone for specifics); $6. A Barnard College production at the **Minor Latham Playhouse**, 117th Street and Broadway (854-2079).

PARTS NOT INCLUDED—Sean Grover's play examines 24 hours in the life of a suburban family replete with disparate views of time and relationship; directed by Gary Schiro. With Patti Seitz, Karen Gastiaburo, Forest Sheridan, Sean Grover, Shira Levin, Bret Kay. 2/21 at 8, 2/23 at 8 and 10, 2/24 at 3; $6. **Regenesis Theater** at St Mark's, 131 East 10th Street (533-4650).

PICNIC—William Inge's comedy about a beautiful girl who throws away stability for the chance of passion and adventure; directed by Stephen Michaels. Wednesday-Saturday at 8, Sunday at 3; $10; through 3/10. Featured in the cast are Kelly Kirby, Guy Davis, and Quint Spitzen. **Second Studio for Actors**, 163 West Twenty-third Street, 4th floor (463-7050).

PROMISES TO KEEP—Paul Austin's romantic comedy about two New York couples and their experiences with love and art in a flower district loft. Featured in the cast are Laura Carden, Courtenay Collins, Joe White, and James MacDonald. Wednesday through Sunday at 8, Sunday at 3; $10; through 3/3. At the **Image Theater**, 432 West 42nd Street (564-1786).

RANDALL AND ROMANCE—Robert Singer's play depicts his sojourn in New York City during which he is introduced to love, hay fever, microwave cooking, fax machines, and salmonella; directed by Marisa Hansell. Thursday through Saturday at 8, Sunday at 2; 2/21 through 3/3; $9. **American Theater of Actors**, 314 West Fifty-fourth Street (995-0835).

RULES OF CIVILITY—*(And Decent Behavior in Company and Conversation)*. George Washington's codification of the norms of human intercourse; adapted and directed by Hanon Reznikov. Wednesday through Sunday at 8; $10; Wednesday and Thursday are pay-what-you-can; through 3/27. At **The Living Theater**, 272 East Third Street (979-0604).

SEXUAL PERVERSITY IN CHICAGO—A revival of David Mamet's satire on human relations, starring Donatella Hecht, Danny Markel, Beth Soroken, and Jeff Zeichner; directed by Andrew Blair Alef. 2/25-3/1; $10. **Producers**, 358 West 44th Street (725-5130).

SHATTERED SUN—*(The Reign of the Sons of Oedipus)*. Georgia McGill and Greg Dinunzi's work, drawn from the myths surrounding the cursed sons of Oedipus, and set in a Thebes of the future. Here, two princes, Eteokles and Polyneices, are forced to alternate exile with kingship, and struggle to overcome the curses heaped upon their fate by the deposed king. Friday through Sunday at 8; $10; through 2/24. At the **Pelican Studios**, 750 Eighth Avenue (730-2030).

SHERLOCK HOLMES: THE ECLIPSE CONSPIRACY—Written and directed by Fred Fondren, play involves Holmes and Watson romping through intrigue, exposing spies, and combating their mortal enemy, wicked Professor Moriarty. Wednesday through Saturday at 8; $10; through 3/2. At the **Prometheus Theater**, 239 East Fifth Street (477-8689).

THE TEMPEST—Shakespeare's combination of fairy tale and morality play, in which he explores man's inhumanity to man, directed by Ethel Owens. With Michael Mauldin, Dina Corsetti, Hugh O'Gorman, Harold Dean James, and Terrence Michael. Friday and Saturday at 8, Sunday at 3; 2/22 through 3/17; $10. An American Ensemble Company production at the **Saval Theater**, 101 Murray Street (571-7594).

THREE STORIES HIGH—Madeleine Olnek's comedy about a woman never able to squarely face her sexuality; directed by Deb Margolin. Thursday through Sunday at 8, 2/21 to 3/10. **Cooper Square Theater**, 50 East Seventh Street (989-0788).

TONY 'N' TINA'S WEDDING—A wedding at St. John's Church, **81 Christopher Street**; then a reception at **147 Waverly Place**, with Italian buffet, champagne, and wedding cake. Tuesday through Saturday at 7, Sunday at 2; phone for prices. (279-4200).

WAITING FOR THE PARADE—John Murrell's drama centers around the lives of five women during World War II; directed by Maggie da Silva, and featuring an all-female cast, starring Susannah Julien. Thursday-Sunday at 8, Saturday and Sunday at 2; $10; 2/21, 22, 23, 24; 2/28, 3/1, 2, 3. New Deal production at **Alice's 4th Floor,** 432 West 42nd Street (874-4896).

A WALK ON LAKE ERIE—Heather McCutchen's docudrama is about the mysterious disappearance of a small boy in Cleveland; directed by Randy Rollison. With George Vlachos, John Augustine, Chuck Montgomery, Sal Barone, Gary Kimble, Karen DiConcetto, Lillian Jenkins, Louis Falk, Daniel Harrison, Melissa Hurst. Wednesday through Sunday at 8, 2/27 through 3/24; $12. **HOME for Contemporary Theater and Art,** 44 Walker Street (431-7434).

WE BOMBED IN NEW HAVEN—Joseph Heller's satire on the inanities of war, wherein a squadron of actors think they're pilots, a major thinks he is God, and a Red-Cross girl wants to play Cordelia; directed by Lee Gundersheimer. Saturday through Tuesday at 8; through 2/26; $10. **Avalon Repertory Theater,** Broadway at 105th Street (316-2668).

WHAT THE BUTLER SAW—A revival of the late Joe Orton's 1969 classic comedy of off-color errors with mistaken identities, sexual perversions, psychological parlor games in an insane asylum. Wednesday-Saturday at 8; $10; through 3/2. Independent Theater, **House of Candles,** 99 Stanton Street (353-3088).

WHAT THE BUTLER SAW—A revival of the Joe Orton's comedy. 2/22, 23, 28, 3/1, 2, 7, 8, 9, at 8; 2/24, 3/3, at 3; $12; directed by Steven Jakuboski. **Theater Ten Ten,** 1010 Park Avenue (879-7669).

WHAT WOULD ESTHER WILLIAMS DO IN A SITUATION LIKE THIS?—Musical; book by Rich and Don Werbacher, music and lyrics by Jimmy Flynn; directed by Steve Yuhasz. Three generations of an eccentric Staten Island family try to adjust to the end of World War II. Wednesday-Saturday at 8; $10; through 3/3. **Village Theater,** 133 West 22nd Street (627-8411).

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SOLOS

Madison Avenue and Vicinity

THOMAS HART BENTON—Works on paper executed between 1920 and 1974, plus a selection of paintings from museums and private collections; through 3/2. Hirschl & Adler, 21 E. 70th St. (535-8810).

WILLIE BIRCH—Life-size papier-mache sculptures of ordinary people; through 3/2. Sculpture Center, 167 E. 69th St. (879-3500).

YVES BRAYER—A retrospective of landscape paintings and watercolors; through 2/28. Soufer, 1015 Madison Ave. (628-3225).

WANG FANGYU—Calligraphic "word pictures" in ink on paper by this 78-year-old Chinese artist who taught language and Asian Studies at Yale and Seton Hall; 2/23–3/16. Wender, 3 E. 80th St. (734-3460).

KLAUS FUSSMANN—Recent paintings and watercolors; through 3/2. Ralph, 43 E. 78th St. (288-5222).

GREGORY GILLESPIE—New realist paintings; through 3/2. Forum, 1018 Madison Ave. (772-7666).

GWEN JOHN—Watercolors and drawings from the late 1890s until the early 1930s, including a rare self-portrait, a cat drawings, studies for paintings, and watercolors that belonged to the artist's patron, John Quinn; 2/26–3/23. Davis & Langdale, 231 E. 60th St. (838-0333).

RAFAEL MAHDAVI/ROGER WILLIAMS—New paintings/Small steel sculptures. Through 2/23. Kouros, 23 E. 73rd St. (288-5888).

BRICE MARDEN—Five oil and encaustic paintings inspired by his travels in Greece, in a series titled "The Grove Group"; through 3/16. Gagosian, 980 Madison Ave. (744-2313).

RICHARD OELZE—A retrospective of paintings and drawings by this German Surrealist; through 3/9. Lafayette Parke, 58 E. 79th St. (517-5550).

PHILIP PEARLSTEIN/BARBARA SCHWARTZ—Recent paintings of nudes surrounded by objects of American folk art and classical antiquity/New sculpture. Through 3/2. Hirschl & Adler Modern, 851 Madison Ave. (744-6700).

PABLO PICASSO—Ceramics, linoleum cuts, and works on paper; through 2/28. Kahan, 922 Madison Ave. (744-1490).

ROBERT RAUSCHENBERG—New paintings on metal from the artist's "Borealis" series and works on paper; through 3/7. Knoedler, 19 E. 70th St. (794-0550).

ALICE SCHILLE—Watercolors of figures, landscapes, and interiors, painted in America, the South of France, Tunis, and other locations; through 3/2. Coe Kerr, 49 E. 82nd St. (628-1340).

DAVID SMYTH—Paintings, drawings, and sculpture in a series titled "360 Degrees of Thought"; through 3/15. New York Academy of Sciences, 2 E. 63rd St. (838-0230).

ZARKO STEFANCIC—Trompe l'oeil paintings on canvas and on paper; through 3/2. Cudahy's, 170 E. 75th St. (879-2405).

57th Street Area

WILLIAM BAILEY—Recent figurative paintings and drawings; through 3/13. Schoelkopf, 50 W. 57th St. (765-3540).

BEN BERNS—Landscape paintings of the southeastern shore and the Blue Ridge Mountains; through 3/2. Schmidt-Bingham, 41 W. 57th St. (888-1122).

TOM BILLS/DAVID WILSON—New abstract sculptures that sit close to the ground, of geometric lead forms encased in molds of rust-colored steel/Small-scale paintings that are structured syntactically, using such cinematic conventions as the "story within a story." Through 2/23. Zabriskie, 724 Fifth Ave. (307-7430).

GENEVIEVE CADIEUX—Photographic works by a Montreal-based artist; through 3/23. Kent, 41 E. 57th St. (980-9696).

WENDELL CASTLE—Recent furniture, including stack laminated "Angel Chairs" and "Pedestal Pieces"; through 4/13. Joseph, 745 Fifth Ave. (751-5500).

JANET FISH/CLARENCE JOHN LAUGHLIN—Recent still-life paintings/Photographs of still life from 1931–1946. Through 2/23. Miller, 41 E. 57th St. (980-5454).

ROBERT GOODNOUGH—Recent abstract paintings by this second-generation Abstract Expressionist and Color-Field painter; through 3/16. ACA, 41 E. 57th St. (644-8300).

HAROLD GREGOR—Realist landscapes of the midwest and "Flatscapes" that are more impressionistic, almost abstract aerial views of landscapes; 2/23–3/19. De Nagy, 41 W. 57th St. (421-3780).

PHILIP GUSTON AND CLARK COOLIDGE—Forty-three drawings that were the result of a collaboration between Guston and the poet Clark Coolidge; through 3/9. Lelong, 20 W. 57th St. (315-0470).

WILLIAM L. HANEY—Narrative paintings that trace one man's lifetime involvement with sports; through 2/30. French, 41 W. 57th St. (308-6440).

ARINA MALUKOVA/FRED REICHMAN—Figurative and still-life paintings with saturated colors and textured surfaces/Paintings that depict objects from everyday life reduced to their simplest forms. Through 3/9. Siegel, 24 W. 57th St. (586-0605).

ANDRE METTHEY—Ornamental ceramic works with enamel by this French potter (1871–1920) who collaborated with Derain, Signac, and other Fauve painters; through 3/9. Adler, 41 E. 57th St. (308-0511).

MALCOLM MORLEY—Recent paintings and bronze sculptures of soldiers and boats; through 3/2. Pace, 32 E. 57th St. (421-3292).

BETTY PARSONS—Late found-wood constructions and paintings; through 3/2. Tilton, 24 W. 57th St. (247-7480).

VICTOR PASMORE—A retrospective of paintings by this 82-year-old British artist who was a co-founder of the Euston Road School; through 3/2. Center for International Contemporary Arts, 724 Fifth Ave. (586-2422).

MILO REICE/FRANCISCA SUTIL—Large-scale paintings with figurative and abstract elements based on Homer's *Odyssey*/Small-scale abstract paintings with scraped and burnished surfaces. Through 3/23. Haime, 41 E. 57th St. (888-3550).

MILTON RESNICK/EVA HESSE—His "Straw" paintings of 1981–82 that continued his exploration of the physicality of paint/Works on paper that set out many of the formal and emotional concerns that would come to characterize her sculpture, in pencil, ink, and gouache, executed between 1960–61; 2/26–3/23. Miller, 41 E. 57th St. (980-5454).

RODNEY RIPPS—Recent canvases in encaustic, lead, and copper; through 3/2. Del Re, 41 E. 57th St. (688-1843).

DOROTHEA ROCKBURNE—New paintings and works on paper that explore the circle and square; through 3/2. Emmerich, 41 E. 57th St. (752-0124).

JAMES ROMBERGER—Pastel drawings of imagery derived from his surroundings on the Lower East Side; through 2/27. Borgenicht, 724 Fifth Ave. (247-2111).

CHARLES SELIGER—Small-scale abstract watercolors; through 3/9. Rosenfeld, 50 W. 57th St. (247-0082).

KIMBER SMITH—Abstract paintings from the early 1960s and figurative works from the 70s. At Drake, 50 W. 57th St. (582-5930), through 3/9, and Ross, 50 W. 57th St. (307-0400), through 3/13.

JACK TWORKOV—Paintings from 1930 to 1981 by this artist (1900–1982) who was considered a major figure of the New York School; through 3/2. Emmerich, 41 E. 57th St. (752-0124).

NEIL WELLIVER—Recent landscape paintings of Maine; through 3/2. Marlborough, 40 W. 57th St. (541-4900).

SoHo and TriBeCa

TERRY ADKINS—Sculptures made with scavenged objects; through 2/23. LedisFlam, 584 Broadway (925-2806).

RICHARD ARTSCHWAGER—A retrospective of multiples; through 3/9. Alexander Editions, 476 Broome St. (925-2070).

LARRY BELL/KENNY SCHARF—New works in mixed-media on canvas/New paintings in acrylic and silk-screen that combine images from popular culture. Through 3/23. Shafrazi, 130 Prince St. (274-9300).

JOHN BOWMAN—Paintings of lime mineral and nuclear facilities, closed amusement parks, and other deserted areas; through 3/9. Lang & O'Hara, 568 Broadway (226-2121).

CAROLYN BRADY—New large watercolors that depict close-up views of well-known gardens in France; through 3/13. Hoffman, 429 W. Broadway (966-6676).

PHYLLIS BRAMSON—Oil paintings and pastels that depict male and female figures acting out mysterious scenarios in stylized gardens; through 2/27. Einstein, 591 Broaday (226-1414).

STAN BRODSKY—Recent abstract paintings inspired by the Arizona landscape; through 3/5. Kelly, 591 Broadway (226-1660).

EMILIE BENES BRZEZINSKI—Monumental wood sculptures; through 3/9. Staib, 8 Greene St. (941-5977).

JERRY BUCHANAN/KEN BUHLER—Abstract paintings on plywood and drawings/Five monoprints. Through 3/16. Walls, 137 Greene St. (677-5000).

STUART BUEHLER—An installation of paintings, drawings, altered photographs, and sculptures titled "...Mosquito and Woman Trouble..."; through 3/23. Jamison Thomas, 588 Broadway (925-1055).

ERIC BULATOV/OLEG VASSILYEV—Paintings with Soviet themes that incorporate literary elements such as large graphic letters and words/Paintings that explore spatial possibilities through the juxtaposition of images of reality, fantasy, and memory; through 3/12. Kind, 136 Greene St. (925-1200).

CHRIS BURDEN/NANCY SPERO—An eight-foot-long model of a ship titled "Sailing Destroyer" that is an attempt to modify an existing but obsolete destroyer into a sailing vessel/Works on paper and handprinting on the wall. Through 3/9. Baer, 476 Broome St. (431-4774).

TOM BUTTER—New sculptures; through 3/9. Marcus, 578 Broadway (226-3200).

MARINA CAPPELLETTO/JOHN DUGDALE—Paintings dedicated to and inspired by the Medieval painter and architect Giotto di Bondone/A new series of photographs that were shot and printed using the photographic technology available to early photographers; 2/21–3/23. Wessel O'Connor, 580 Broadway

(219-9524).

PEREZ CELIS—Abstract paintings and sculpture; through 3/2. Shapolsky, 99 Spring St. (334-9755).

EDUARDO OLIVEIRA CEZAR/DIANE KEPFORD—Monochromatic paintings based on the light in architectural interiors/Paintings that focus on the power of the individual. Through 3/2. Helander, 415 W. Broadway (966-9797).

COLETTE—Large-scale photographs of dolls dressed in crinkled fabrics that are reminiscent of those worn by the artist in her installations and performances; through 3/9. Dorsky, 578 Broadway (966-6170).

GORDON COOK—Landscape and still-life paintings from the artist's estate; through 2/28. Haller, 415 W. Broadway (219-2500).

ROBERT CUMMING—New paintings; through 3/9. Castelli, 578 Broadway (941-9855).

LINDA DANIELS—Non-objective paintings with complex patterns of marks; through 3/9. Fiction/nonfiction, 21 Mercer St. (941-8611).

BEAUFORD DELANEY—Paintings, drawings, and pastels by this Black artist who was born in Knoxville, Tennessee in 1901, studied in Boston, and later moved to New York, where he became friends with James Baldwin and Henry Miller; through 3/30. Briet, 558 Broadway (334-0433).

ROMOLO DEL DEO—Sculptures that are made to resemble broken and fragmented classical sculptures; through 3/9. Bridgewater Lustberg, 529 Broadway (941-6355).

WIM DELVOYE—New sculpture by a Belgian artist; through 3/2. Sonnabend, 420 W. Broadway (966-6160).

WILLIE DOHERTY—Mural-sized photographs with text by an artist who lives in Derry, Northern Ireland; through 3/2. Cugliani, 508 Greenwich St. (966-9006).

MAURICE DUCRET/MOIRA CAMERON—A wall installation of thirty abstract works on paper/Works on paper and ceramic objects that explore the literal and graphic power of words. Through 3/2. Twining, 568 Broadway (431-1830).

GRAHAM DURWARD—Six works that incorporate image and text, and a videotape; through 3/2. Alexander, 270 Lafayette St. (941-9094).

SIMON EDMONDSON/DAVID MORIARTY—New paintings-/Works on paper. Through 2/23. Beitzel, 102 Prince St. (219-2863).

TRACY ESSOGLOU/SHENGE KA PHAROAH—Sculptural assemblages of discarded objects retrieved from the streets of New York, the Maine coastline, Greek villages, and other locations/Colored drawings of interlocking figures and abstract spaces on planks of knotted wood. Through 3/9. Baghoomian, 555 Broadway (941-1410).

BARBARA FAHRNER—Artist books and works on paper; through 3/2. Granary Books, 568 Broadway (226-5462).

LAWRENCE FANE—Wall-mounted and free-standing steel sculptures based on landscape; through 3/9. Bace, 584 Broadway (925-3989).

MING FAY—An installation of sculpture executed between 1970 and 1990, in bronze, papier mache, and other materials; through 3/16. Exit Art, 578 Broadway (966-7745).

JOEL FISHER—Recent sculpture; through 3/6. Brown, 560 Broadway (219-1060).

WALTON FORD—Paintings that explore themes of 19th-century America; through 2/27. Cutler, 593 Broadway (219-1577).

KENJI FUJITA—Painted plywood floor sculptures and works on paper; through 2/29. Luhring Augustine, 130 Prince St. (219-9600).

PAUL GEORGES—New figurative paintings; through 3/16. Plumb, 81 Greene St. (219-2007).

JOAN GRISWOLD—Paintings that depict urban Americana and architecture; through 3/9. Helio, 588 Broadway (966-5156).

MICHAEL HARDESTY—A sound and light installation; 2/22–3/23. Van Eck, 420 W. Broadway (219-0717).

JAN HASHEY—New drawings in a series titled "Brown Bowls"; through 2/23. Toll, 146 Greene St. (431-1788).

DAVID HATCHETT—Sculptures of objects clad in metal plates and pierced with rivets and screws; through 3/2. Yi, 249 Centre St. (334-5189).

CATHERINE HOWE—Recent paintings; through 3/2. Theodore, 580 Broadway (274-8260).

ALFRED JENSEN—Diagrammatic paintings; through 2/23. Pace, 142 Greene St. (421-3292).

JASPER JOHNS—Recent paintings and drawings; through 3/9. Castelli, 420 W. Broadway (431-5160).

BILL KANE—Large-scale photographs of Walden Pond mounted on stretched canvas, incorporating collage elements such as wood, glass, neon, burnt books, and wax; through 3/8. Foster Goldstrom, 560 Broadway (941-9175).

MARTIN KIPPENBERGER—Recent multiples, including "Sockets, 1991," an edition of the artist's worn socks with personalized handsewn nametags; through 3/30. Sylvester, 10 Leonard St. (941-0074).

MICHAEL KIRK/MARK MAHOSKY—Large-scale landscapes in pastel/Small oil paintings of landscapes in eastern Pennsylvania. Through 3/16. Gimpel/Weitzenhoffer, 415 W. Broadway (925-6090).

GRACE KNOWLTON—Light boxes incorporating photographs and oil stick drawings on mylar, plus montages of black-and-white transparencies; 2/26–4/6. Witkin, 415 W. Broadway (925-5510).

PETER KRAUSZ—Paintings and a sculptural installation that evoke historical sites through memory; through 3/16. 49th Parallel, 420 W. Broadway (925-8503).

WOLFGANG LAIB—New sculpture; through 3/2. Sperone Westwater, 142 Greene St. (431-3685).

GARY LANG/NANCY BOWEN—Abstract geometric paintings with colors that refer to American culture/Ceramic sculptures and blown glass sculptures with organic shapes. Through 3/2. Nosei, 100 Prince St. (431-9253).

STEPHEN LAUB—Wall-mounted sculptures that contain historical photographs of the images on which they are based; through 3/2. Wingate, 578 Broadway (966-5777).

LI LIN LEE—Paintings in enamel on wood and copper; through 3/2. Donahue, 560 Broadway (226-1111).

MARY LUCIER—A three-part installation titled "Asylum" consisting of an indoor garden, a rustic tool shed, and a video/machine area; through 2/23. Greenberg Wilson, 560 Broadway (966-2024).

MARKUS LUPERTZ—Paintings and drawings from the 1960s including "Dithyrambic" works; 2/22–3/30. Werner, 21 E. 67th St. (988-1623).

BORIS MARGO—Surrealist and abstract paintings and works on paper from 1940–49, through 2/28, at Levy, 415 W. Broadway (941-0009), and cellocuts and prints, through 2/28, at Cole, 200 W. 57th St. (333-7760).

AGNES MARTIN—Paintings spanning the years 1959–1969 that chronicle Martin's departure from her bold symmetrical arrangements through her adoption of an expansive grid; through 2/23. Boone, 417 W. Broadway (431-1818).

PETER MAYER—Paintings of dogs; through 3/30. Lucien, 555 Broadway (274-0280).

JIM MCSHEA—Geometric abstract paintings; through 2/27. Pearl, 415 W. Broadway (966-5506).

WILL MENTOR—Small paintings and works on paper; through 3/9. Rubin Spangle, 395 W. Broadway (226-2161).

THOM MERRICK—Two new works, including a motorcycle that has been taken apart and spread out across the gallery, and a wall made to a resemble a wall in a suburban house under construction. Through 3/9. Hearn, 39 Wooster St. (941-7055).

AIMEE MORGANA—An installation that explores the theme of mortality, incorporating objects and images associated with heavy-metal, voodoo, and kitsch; through 3/2. American Fine Arts Co., 40 Wooster St. (941-0401).

PETER NADIN—"Poetry Room"—a one-year installation that changes monthly; through 8/31/91. American Fine Arts Co., 40 Wooster St. (941-0401).

MANUEL NERI—New carved marble sculptures that continue his exploration of the human figure; through 2/23. Cowles, 415 W. Broadway (925-3500).

ALBERT OEHLEN—Recent paintings; through 3/9. Luhring Augustine, 130 Prince St. (219-9600).

STEPHEN PACE—Four decades of watercolors; through 2/27. Perlow, 560 Broadway (941-1220).

ALBERT PALEY—Architectural furniture with ornamental metalwork; through 3/9. Fendrick, 568 Broadway (966-2820).

PHILIP PEARLSTEIN—Selected prints from 1972–1989; through 3/2. Condeso/Lawler, 76 Greene St. (219-1240).

SIGMAR POLKE—A retrospective of prints that details the artist's fascination with everything from Pop Art to mystical transformation; through 3/2. Nolan, 560 Broadway (925-6190).

RICK PROL—Pastels on paper that fuse abstract and figurative elements; through 2/24. Sharp, 8 Spring St. (966-5888).

DAVID RABINOWITCH—Recent abstract drawings in charcoal and wax; through 4/30. Flynn, 113 Crosby St. (966-0426).

DAVID REED—New abstract paintings that contain lush swirling strokes and rectangles; 2/23–3/23. Protetch, 560 Broadway (966-5454).

SHARON ROSENFELD—Romantic landscape paintings; through 3/23. Ingbar, 578 Broadway (334-1100).

MIMMO ROTELLA—Assemblages of torn posters on canvas spanning 1950 to the present by this artist who was member of the Nouveau Realiste movement in Paris; through 3/2. Salvatore Ala, 560 Broadway (941-1990).

DAVID ROW—New abstract paintings; through 3/16. Good, 532 Broadway (941-8066).

KATHY RUTTENBERG—Paintings of isolated figures in interiors; through 3/2. Bustamante, 560 Broadway (226-2108).

KARIN SANDER—A site-specific installation for which the artist has created a smaller, slightly elevated floor over the gallery's floor; through 3/30. Bitter-Larkin, 597 Broadway (219-0150).

MARCIA SCANLON—Paintings of objects on tabletops; through 3/13. Davidson, 415 W. Broadway (925-5300).

FRANK SCHRODER—New work; through 3/16. Gibson, 568 Broadway (925-1192).

ARTHUR SECUNDA—Paintings that depict configurations of abstracted, stylized figures; through 3/10. Nahan, 381 W. Bradway (966-9313).

PEGGY SHAW/ANNE POURNY—Paintings that incorporate photographic negatives, Plexiglas, lace, and other materials/Small-scale collages. Through 3/9. Katzen, 475 Broome St. (966-4469).

PETER SHELTON—Small, medium, and large-scale sculptures in bronze, iron, and fiberglass that continue his analysis of interior and exterior space, mass, volume, and physical displacement; through 3/9. Louver, 130 Prince St. (925-9205).

ALAN SHIELDS—Works on canvas and paper; through 3/2. Cooper, 155 Wooster St. (674-0766).

PAT SUTTON—Recent paintings of abstract geometric structures; through 3/9. Zarre, 379 W. Broadway (431-3456).

RANDY TWADDLE—Large-scale charcoal drawings that depict silhouettes of telephone wires, transformers, and other kinds of electrical technology; through 3/19. Brandt, 568 Broadway (431-1444).

IRENE VALINCIUS—Abstract paintings in oil, beeswax, and dry pigments with layered and scraped surfaces; through 3/2. Alan, 270 Lafayette St. (226-5145).

EMILIO VEDOVA—New monotypes printed at the Garner Tullis Workshop in New York; through 3/13. Auchincloss, 558 Broadway (966-7753).

YOSHI WADA—An installation of sound-generating devices and sculpture titled "What's the Matter With Your Ear?"; through 3/2. Harvey, 537 Broadway (925-7651).

MATTHEW WEINSTEIN—New paintings; through 3/2. Postmasters, 80 Greene St. (941-5711).

ROBERT WILSON—Furniture, sculpture, paintings, and drawings; through 2/23. Cooper, 155 Wooster St.(674-0766).

DANIELE ZENARI—Figurative paintings in an Old Master style; through 2/28. C & A, 96 Spring St. (431-8664).

Other

MAKIKO AZAKAMI—Playful objects made with paper that the artist calls "Paper Toys"; 2/21–4/7. Illustration, 330 E. 11th St. (979-1014).

JEAN CHARLES BLAIS—Recent paintings and drawings;

through 3/15. Cavaliero, 15 W. 53rd St. (541-6342).

WAYNE FIELDS—Expressionistic drawings, paintings, and prints of jazz musicians; through 3/15. Educational Alliance, 197 E. Broadway (475-6200).

NANCY GRIMES—Still-life paintings that depict crosses, skulls, and other symbolic objects in mysterious settings; through 4/1. St. Peter's Church, 619 Lexongton Ave. (935-2200).

SUSAN HAMBLETON—Romantic landscape paintings; through 3/16. The Gallery, 30 Bond St. (505-9668).

GROUP SHOWS

Madison Avenue and Vicinity

ADELSON—25 E. 77th St. (439-6800), Mon.–Fri. 9:30–5:30. 19th and 20th-century American and European works by Bellows, Burchfield, Cassatt, Catlin, Church, Dufy, Homer, LaFarge, Prendergast, Pissarro, Sargent, others; through 2/28.

CDS—13 E. 75th St. (772-9555). Sculpture by De Staebler, Edwards, Egan, Fonseca, Michel, Peter, Suarez; through 2/28.

CHINA HOUSE—125 E. 65th St. (744-8181). Works that depict children by Chinese artists, from 206 B.C. through the 20th century; through 3/2.

MARYMOUNT MANHATTAN—221 E. 71st St. (517-0400). "The Self and the Law," with works by Beblo, Fields, Garwood, Verrochi; 2/25–3/23.

SHEPHERD—21 E. 84th St. (861-4050). 19th- and 20th-century European drawings, paintings, and sculpture, by Colin, de la Pena, Meunier, Rousseau, Schwanthaler, others; 2/20–3/30.

SPANIERMAN—50 E. 78th St. (879-7085). Oil paintings and works on paper executed between 1860–1950, by Butler, Hassam, Homer, Hunt, Metcalf, Suydam, Tarbell, Wyeth, others; through 3/2.

THE SPANISH INSTITUTE—684 Park Ave. (628-0420). Prints from the 1980s by Spanish artists, including Chillida, Cobo, Cronica, Valdes, Villalta, others; through 3/2.

WEINTRAUB—988 Madison Ave. (879-1195). Sculpture by Botero, Calder, Manzu, Marini, Moore; through 3/8.

57th Street Area

BORGENICHT—724 Fifth Ave. (247-2111). Figurative sculpture by Barlach, Beckmann, Kadish, Lehmbruck, Weinberg; through 2/27.

BLUM HELMAN—20 W. 57th St. (245-2888). Sculpture by Duff, Hunt, Judd, Kelly, Nauman, Oldenberg, Shapiro, Tuttle; through 2/23.

CLARK—24 W. 57th St. (246-2205). Ceramic works by Bingham, Jasmin, Perry; through 3/2.

DAVERIO—41 E. 57th St. (826-4210). Modern Italian drawings by Boccioni, De Chirico, Clemente, Fontana, Modigliani, Rosei, Segantini, others; through 3/2.

DUCASSE—416 E. 59th St. (750-1313). Surrealist works by Magritte, Matta, Masson, Miro, Tanning, Varo, others; through 4/27.

FITCH-FEBVREL—5 E. 57th St. (688-8522). Works by Braque, Escher, Helleu, Picasso, Redon, others; through 3/30.

HAMMER—33 W. 57th St. (644-4400). 19th and 20th-century European paintings by Bouguereau, Hayet, Matisse, Picasso, Pissarro, Sisley, others; through 3/10.

MCCOY—41 E. 57th St. (319-1996). "Faces," with works by Bialobroda, Muller, Smith, Tetherow, Wilson; 3/9.

PRATS—24 W. 57th St. (315-3681). Painted monotypes by Bird, Bohary, Casamada, Frankenthaler, Guinovart, Noland, Pijuan, Tapies; 2/20–3/22.

SACKS—50 W. 57th St. (333-7755). Abstract and realist paintings from the 1930s through the 50s, by Browne, Kline, Scarlett, Vickery, others; through 3/30.

ST. ETIENNE—24 W. 57th St. (245-6734). Watercolors, drawings, and prints by Kokoschka, Klimt, Schiele; through 3/2.

TATISTCHEFF—50 W. 57th St. (664-0907). Landscape and figure paintings by five California artists, including Brace, Chapman, Pitcher, Sanchez, Schnitzer; through 3/2.

WASHBURN—41 E. 57th St. (753-0546). Works by Bladen, Bluhm, Bolotowsky; through 2/23.

SoHo and TriBeCa

ALEXANDER—59 Wooster St. (925-4338). Works by Ruckreim, Tuttle, Zaugg; through 3/7.

ARTISTS SPACE—223 W. Broadway (226-3970). "Reframing the Family"; "A Project"; "The Body Politic"; through 3/2.

BENNETT SIEGEL—140 W. Broadway (385-4434). Works that investigate scale, by Chaiken, Klein, Myers, Opocensky, Ranalli; 2/21–3/23.

BURGIN—130 Prince St. (219-8379). Photographic works by artists who were living in Los Angeles from 1970–75, including Ader, Baldessari, Cumming, Elk, Leavitt, Ruppersberg, Wegman; through 3/2.

CAVIN-MORRIS—100 Hudson St. (226-3768). Works by Faust, Ferris, Fitzgerald, Maisner, Van Maanen; through 3/16.

CERVERA—470 Broome St. (941-7135). Works with linguistic elements, by Cuenca, Diao, Finlay, Rosen; through 3/2.

COOPER—155 Wooster St. (674-0766). Drawings by sculptors; through 3/6.

CROWN POINT PRESS—568 Broadway (226-5476). Prints by Fischer, Hunt, Kapoor, Marioni; through 3/9.

DOME—578 Broadway (226-5068). Works by six Argentine artists; through 3/2.

DRAWING CENTER—35 Wooster St. (219-2166). "Selections San Francisco/Bay Area," with drawings by Beech, Castellon, Dashiell, Liu, Melchert, Reichman, Stanley, Thomas, others; 2/23–3/23.

FRANKLIN FURNACE—112 Franklin St. (925-4671). A collection of more than 5,000 menus from Chinese restaurants in all fifty states, curated by Harvey Spiller; through 3/16.

GLADSTONE—99 Greene St. (431-3334) and SteinGladstone, 99 Wooster St. (925-7474). Sculpture by Fabro, Flavin, Kounellis, Lewitt, Long, Merz, Nauman; through 2/28.

O.K. HARRIS—383 W. Broadway (431-3600). Works by Dalglish, Deschamps, Del Valle, Fawcett, Gomez, Gozu; through 3/2.

LIGUORI—93 Grand St. (334-0190). Prints by Bruskin, Eckhart, Schuyff, Spence; through 2/28.

LORENCE-MONK—At 578 Broadway (431-3555): "Dead Heroes, Disfigured Love," with works by Benglis, Clemente, Dunham, Marden, Pollock, Rothenberg, Serrano, Winters, others, through 2/23; at 568 Broadway (431-3555): Artists' books, through 3/23.

METRO PICTURES—150 Greene St. (925-8335). Works by Dunham, Kelley, Sherman; through 3/2.

PRATT MANHATTAN—295 Lafayette St., Mon.–Sat. 10–5. Works by Albert, Landau, McNeil, Schucker, Wickiser; through 3/2.

ROSEN—130 Prince St. (941-0203). Works that depict by women, by Balkenhol, Currin, De Andrea, Klein, Ramos, Rodchenko, Ruff; 2/22–3/23.

ROSENBERG—115 Wooster St. (431-4838). Works by Ballard, Cuppaidge, Gianakos, Lewitt, Mangold, Strautmanis, Williams, others; through 3/2.

SHAINMAN—560 Broadway (966-3866). Scupture, painting, and photography by Campanelli, Coyne, Genzken, Maet, Richon, others; through 3/9.

SOLO—578 Broadway (925-3599). Works that refer to the experience of sound, by Baechler, Baldessari, Bloom, Humphrey, Marclay, Simmons, others; through 3/3.

SOHO CENTER FOR VISUAL ARTS—114 Prince St. (226-1995). "Forms of Allusion," with works by Holl, Morelli, Osman, Sherk; 2/20–3/30.

STARK—594 Broadway (925-4484). Large-scale paintings by Gianakos, Maltz, Wagner; through 3/2.

STUX—155 Spring St. (219-0010). "Arte Debole" ("weak art"), with works by Alpegiani, Antinucci, Ghiazza, Pagliasso; through 3/9.

STUX MODERN—155 Spring St. (219-0010). "Geometries of Color: American Post-Painterly Abstraction," with paintings by Held, Kelly, Johns, Lichtenstein, Mangold, Martin, Noland, Stella; through 3/2.

THORP—103 Prince St. (431-6880). Paintings and sculpture by gallery artists, including Butterfield, Crane, Gornik, Leaf, Michaux, Santore, Vath, others; through 2/23.

303—89 Greene St. (966-5605). Drawings and works on paper by Kilimnik, Pettibon, Ruppersberg; through 3/2.

WEBER—142 Greene St. (966-6115). "The Political Arm," with works by Adams, Andre, Golub, Haacke, Johns, Kruger, Oldenburg, Reinhardt, others; through 2/23.

Other

CITY—2 Columbus Circle (974-1150), Mon.–Fri. 10–5:30. "Vanitas: Six Still-Life Painters," with works by Amoroso, Brazill, Crawford, Davis, Grimes, Kuegel; through 3/1.

MET LIFE—24 E. 24th St. (578-2723), Mon.–Sat. 10–6. Landscape paintings from the MetLife Collection, by Alexander, Bierck, Bowling, Crane, Ferrandini, Gornik, Greene, Hershberger, Johnson, Maguire, Pollack, Resika, Schroth; through 3/9.

MUNICIPAL ART SOCIETY—The Urban Center, 457 Madison Ave. (935-3960), 11–5 daily except Thurs. and Sun. "Adopt-A-Mural," with WPA murals by Davis, Hofmann, Turner, plus a video, a slide presentation, and photographs; through 3/6.

SNUG HARBOR—1000 Richmond Terrace, Staten Island, N.Y. (718-442-8534), Wed.–Sun. 12–5, donation. "Installation by Evan Penny"; "Drawing Time," with works by Aptekar, Daiber, Kuharic, Moriarty, Watkin; "Bedrooms," with works by Brown, Cecere, Chang, Greenfield, Maberry, Mack, Schmidt; through 3/24.

PHOTOGRAPHY

ANNA AND BERNHARD BLUME—Forty-seven Polaroid self-portraits that are assemblages or collages of cut and rearranged individual facial shots; through 3/16. Roeder, 545 Broadway (925-6098).

BURDEN—Aperture Foundation, 20 E. 23rd St. (505-5555). "The Body in Question," with photographs by Altamura, Bruce of Los Angeles, Kruger, Lynes, Weston, Witkin, Wojnarowicz, others; through 2/28.

LOIS CONNER/VAL TELBERG—Panoramic platinum prints taken during extended stays in Turkey, the American Southwest, and New York/Vintage prints from 1948–1953. Through 3/16. Miller, 138 Spring St. (226-1220).

ARNOLD EAGLE—Photographs of immigrant families taken in New York during the mid-1930s under the auspices of the WPA; through 6/28. Lower East Side Tenement Museum, 97 Orchard St. (431-0233), Tue.–Fri. 11–4, Sun. 10–3. Free.

MAGGIE HOPP—Black-and-white photographs of Time Square's historic theaters; through 2/28. National Institute for Architectural Education, 30 W. 22nd St. (924-7000).

I.C.P.—1130 Fifth Ave. (860-1777), Tue. 12–8 (5–8 free of charge), Wed.–Fri. 12–5, Sat.–Sun. 11–6. $3; students $1.50; seniors $1. Through 3/24: "Lisette Model."

I.C.P. MIDTOWN—1133 Ave. of the Americas (768-4680), Tue. and Wed. 11–6, Thu. 11–8, Fri.–Sun. 11–6. $3; students $1.50; seniors $1. Through 4/7: "Contemporary French Photography 'En Liberte.' "

N. JAY JAFFEE—Photographs taken on the streets of New York, Brooklyn, and Coney Island, from the late 1940s through 1955; 2/21–3/23. Photofind, 138 Spring St. (334-0010).

KAMPO CULTURAL CENTER—31 Bond St. (228-3063). Sexual images by 69 photographers, including Arbus, Kertesz, Mapplethorpe, Plachy, Stone, Witkin, others; 2/21–27.

MARTIN KIPPENBERGER—Large-scale photographs of his paintings of icons of contemporary culture, and drawings that depict mirror images of the photographs, from a series titled "Heavy Madel"; through 2/23. Pace/MacGill, 32 E. 57th St. (759-7999).

JACQUES-HENRI LARTIGUE—Photographs of people on holiday; through 3/16. Staley-Wise, 560 Broadway (966-6223).

PATRICK MCMULLAN—Black-and-white photographs that chronicle New York City nightlife; through 3/2. Realart, 304 E. Fifth St. (77-2215).

MIN/LOWINSKY—584 Broadway (226-5442). European photographs of the 1850s by Baldus, Cuvelier, de Clerq, Greene, Langlois, Murray, Robert, Tripe, others; through 2/28.

NEIKRUG—224 E. 68th St. (288-7741), Wed.–Fri. 1–5, Sat. 1–6. "The Color Spectrum," with works by Baker, Bullaty, Gregory, I. Lawrence, T. Lawrence, Lomeo, Tepfer, Saiz, Yamamoto; through 3/2.

MARTIN PARR—Recent color photographs by this British Magnum photographer that depict the English "comfortable" class engaged in various activities such as shopping and going to gallery openings; through 3/23. Borden, 560 Broadway (431-0166).

JUDITH JOY ROSS—Black-and-white portraits; through 2/23. Danziger, 415 W. Broadway (226-0056).

ARTHUR TRESS—Photographs of objects in aquariums, in a series titled "The FISHtank Sonata"; through 3/2. Twining, 568 Broadway (431-1830).

MARKE DARYL WEBB—Photographs that depict all types of Texans, from black basketball players, to American Indians, to punk adolescents; through 3/9. Opsis, 561 Broadway (966-8881).

JOHN H. WHITE—Documentary photographs in a series titled "My People: A Portrait of Afro-American Culture," by this Pulitzer prize-winning photographer from the *Chicago Sun Times*; through 3/2. Nikon House, 620 Fifth Ave. (353-3110).

PERFORMANCE

JUDSON MEMORIAL CHURCH—55 Washington Square South (925-4671). 2/23 at 8:30: Kugla in "Zeinimuro: The Action of Pictures." Free.

THE KITCHEN—512 W. 19th St. (255-5793). 2/20–23 at 8:30, 2/24 at 3 and 8:30: John Kelly & Co. in "Maybe It's Cold Outside." Wed., Thu., Sun. $12; Fri. and Sat. $15.

WOODPECKERS INTERARTS SPACE—170 Mercer St. (219-8284). 2/24 at 7: Lanny Harrison, Lynn Fischer, Lily Pink, Betty Oliver, and Moki Cherry in "The Ladies—Together." $8.

MUSEUMS

AMERICAN CRAFT MUSEUM—40 W. 53rd St. (956-6047). Wed.–Sun. 10 a.m.–5, Tue. 10 a.m.–8. $3.50, seniors students $1.50, children under 12 free. Through 4/28: "Jane Kaufman: Quilted Pieces." Through 4/28: "Furniture by Wendell Castle."

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $4; children $2. Gardner D. Stout Hall of Asian Peoples: 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . Hayden Planetarium . . . Margaret Mead Hall of Pacific Peoples . . . Celestial Plaza . . . Hall of South American Peoples . . . Aurora Gem Collection. Through 4/7: "Behind the Scenes." Through 4/29: "Manifest Destiny."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2; students and seniors $1. Through 3/17: "Romance of the Taj Mahal."

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). Wed.–Sun. 10 a.m.–5. Donation $4; students $2; seniors $1.50. Egyptian Galleries . . . Period Rooms . . . Williamsburg Murals . . . Through 6/2: "Curator's Choice: Impressionism and Post-Impressionism at The Brooklyn Museum." Through 9/30: "In Pursuit of the Spiritual: Oceanic Art Given by Mr. and Mrs. John A. Friede and Mrs. Melville W. Hall." Through 4/1: "Grand Lobby Installation by Reeva Potoff." Through 5/6: "Albert Bierstadt: Art & Enterprise."

BROOKLYN'S HISTORY MUSEUM—The Brooklyn Historical Society, 128 Pierrepont St., Brooklyn, N.Y. (718-624-0890). Tue.–Sun. 12–5. $2.50; children under 12 $1; free Tue. Through 9/15: "Images and Image Makers: 19th-Century Portraiture in Brooklyn."

CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tue.–Fri. 10 a.m.–5, Sat. 11 a.m.–5, Sun. noon–5. $2.50; students and seniors, $1.50. Through 3/24: "Closeup: Lessons in the Art of Seeing African Sculpture."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. noon–5. $3; seniors and students $1.50; free Tue. after 5. Through 2/24: "Mondo Materialis."

DIA CENTER FOR THE ARTS—548 W. 22nd St. (431-9232). Thu.–Sun. noon–6. Free. Through 6/21: "Works by Maria Nordman." Through 3/28: "John Chamberlain." Through 6/21: "Bernd and Hilla Becher." **393 W. Broadway,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "Broken Kilometer." **141 Wooster St.,** Wed.–Sat. noon–6. Through 6/21: Walter De Maria's "The New York Earth Room."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6, Sun. 1–6. $3, students and seniors $1.50. Children under 10 not admitted. Fragonard's "The Progress of Love." Through 3/24: "The Frick's Other Collection: The 70th Anniversary of the The Frick Art Reference Library."

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St. (360-3500). Closed for restoration; will re-open in fall of 1991.

JEWISH MUSEUM AT THE NEW-YORK HISTORICAL SOCIETY—170 Central Park West (399-3430). Sun., Tue., Wed., Thu. 10 a.m.–5, Fri. 10 a.m.–3. $4.50, seniors $3, children $1. Through 4/14: "Jacques Lipchitz: A Life in Sculpture." Through 8/18: "Selections from the Jewish Museum's Collection."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue.–Thu. and Sun. 9:30 a.m.–5:15, Fri. and Sat. 9:30 a.m.–9. Contribution $6; children and seniors $3. One of the largest museums in the world, the permanent collection includes more than two million works of art spanning 5,000 years of world culture . . . Through 3/31: "Glass Gathers." Through 6/30: "Five Years of 19th-Century Acquisitions." Through 3/31: "Glories of the Past: Ancient Art from the Shelby White and Leon Levy Collection." Through 5/19: "New Guinea Bone Carvings." Through 4/14: "Theatre de la Mode." Through 3/17: "Albrecht Durer: The Apocalypse." Through 3/17: "Photography from the 1940s and 1950s: Selections from the Collection." Through 4/7: "American Kasten: The Dutch-Style Cupboards of New York and New Jersey, 1650–1800." Through 3/31: "The Romantic Vision of Caspar David Friedrich: Paintings and Drawings from the U.S.S.R." Through 3/31: "Sacred Mountains in Chinese Art." Through 5/26: "Chess and Art." Through 3/24: "Kazimir Malevich, 1878–1935." Through 5/5: "The Fauve Landscape: Matisse, Derain, Braque, and Their Circle, 1904–1908). **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–4:45. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 8/4: "Selections from the Permanent Collections." Through 4/21: "The Drawings of Anthony van Dyck." Through 4/21: "17th-Century Flemish Drawings from The Morgan Library." Through 3/31: "A Selection of Drawings by H. Siddons Mowbray."

MUSEUM OF AMERICAN FOLK ART—2 Lincoln Square (595-9533). Daily 9 a.m.–9. Free. Through 3/6: "The Cutting Edge: Contemporary American Folk Art." Through 3/3: "Painters of Record: William Murray and His School."

EL MUSEO DEL BARRIO—1230 Fifth Ave., at 104th St. (831-7272). Wed.–Sun. 11 a.m.–5. Suggested admission $2; students and seniors $1. Through 3/10: "Another Face: Mexican Masks from El Museo Del Barrio's Collection." Through 3/15: "The International Art Show for the End of World Hunger."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $7; students $3.50; seniors $3; Thu. 5–9 pay what you wish. Through 3/19: "Artist's Choice: Chuck Close, Head-On the Modern Portrait." Through 2/28: "Projects: Dennis Adams." Through 3/19: "Projects: Stuart Klipper." Through 4/23: "Liubov Popova." Through 4/30: "British Photography from the Thatcher Years." 2/24–4/30: "Art of the Forties."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Wed.–Sat. 10 a.m.–5, Sun. 1–5; Tue. 10 a.m.–2 for organized school and group tours (reservations required). Contribution suggested. Through 3/31: "Echoes of New York: The Paintings of Theresa Bernstein." Through 2/16/92: "The Artistic New York of Louis Comfort Tiffany." Through 6/9: "Within Bohemia's Borders: Greenwich Village, 1830–1930."

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ART

89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 3/27: "The Drawings of Henry Fuseli." Through 3/24: "Eastman Johnson: The Cranberry Harvest, Island of Nantucket."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri.–Sat. noon–8. Closed Mon.–Tue. Suggested admission $3.50, $2.50 seniors and children. Through 4/7: "Love for Sale...Free Condoms Inside—Broadway Window Installation by Gran Fury and PONY." Through 4/7: "Cadences: Icon and Abstraction in Context." Through 4/7: "And 22 Million Very Tired and Very Angry People." Through 4/7: "Manuel Pardo: Late 20th-Century Still Lifes."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sun. 10 a.m.–5. $4.50; seniors $3, children $1. Through 3/22: "Art What Thou Eat: Images of Food in American Art."

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily (except Sun.) 10 a.m.–6. "Building the New York Public Library." Through 4/13: "Charles Dickens: His Life and Work." Through 4/27: "Eighty from the Eighties: A Decade of Fine Printing." Through 3/2: "On Paper: The History of an Art."

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tue.–Fri. 10 a.m.–5; Sat.–Sun. noon–5:30. Contribution suggested. Through 3/2: "Tunnel: An Exhibition Celebrating the 50th Anniversary of the Queens Midtown Tunnel." 2/21–4/24: "Thomas Woodruff: Loon Ballade."

ABIGAIL ADAMS SMITH MUSEUM—421 E. 61st St. (838-6878). Mon.–Fri. 10 a.m.–4 (the hours between 10 a.m. and 12 noon on weekdays are reserved for groups only), Sun. 1–5. $3; $2 children; $1 seniors. Furnished rooms from the Federal Period (1790–1830).

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $2; children and seniors $1; free for seniors on Wed. Through 3/17: "Recent Acquisitions and Notable Works from the Permanent Collection." Through 3/17: "From the Studio: Artists-in-Residence."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $5; seniors $3; free Tue. 6–8. "Twentieth-Century American Art: Highlights of the Permanent Collection III" . . . "Calder's Circus." 2/22–4/7: "The Drawings of Jasper Johns." Through 3/17: "Robert Rauschenberg: The Silkscreen Paintings, 1962–64." Through 4/7: "Drawings from the Permanent Collection: Surrealism and After." Through 3/24: "The 1980s: A Selected View from the Permanent Collection." **Whitney Museum at Philip Morris,** 42nd St. at Park Ave. (878-2550). Mon.–Sat. 11 a.m.–6, Thu. to 7:30 (Sculpture Court is open Mon.–Sat. 7:30 a.m.–9:30; Sun. and holidays 11 a.m.–7). Free. Through 2/20: "Painted Forms: Recent Metal Sculpture." **Whitney Museum at Equitable Center,** 787 Seventh Ave., at 51st St. (554-1113). Mon.–Fri. 11 a.m.–6, Thu. to 7:30, Sat. 12–5. Free. Galleries closed until 3/8/91. **Whitney Museum Downtown at Federal Reserve Plaza,** 33 Maiden Lane at Nassau St. (943-5655). Mon.–Fri. 11 a.m.–6. Free. Through 3/20: "Image and Likeness: Figurative Works from the Permanent Collection."

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). Next sale on 2/28.

CHRISTIE'S EAST—219 E. 67th St. (606-0400). 2/21 at 10 a.m.: "Antique & Fine Jewelry." On view from 2/16. 2/26 at 10 a.m.: "19th-Century European Paintings, Watercolors & Drawings." On view from 2/22.

DOYLE—175 E. 87th St. (427-2730). 2/20 at 10 a.m.: "Fine English & Continental Furniture, Decorations & Paintings." On view from 2/16.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 2/20 at 10:15 a.m. and 2: "Sotheby's Arcade Auctions: Silver, Decorations, Furniture, Rugs & Carpets." On view from 2/16. 2/21 at 2: "19th-Century Furniture & Decorations." On view from 2/16. 2/21 and 2/22 at 10:15 a.m. and 2: "19th & 20th-Century Contemporary Prints." On view from 2/16.

RESTAURANT DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35***
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

ALISON ON DOMINICK STREET—38 Dominick St., nr. Hudson St. (727-1188). Casual. Country French. Spcls: lamb shanks with pureed white beans, ragout of mussels, squab with roasted barley. Res. nec. D only Mon.–Sat. 5:30–11, Sun. to 9:30. Private parties for 35. **AE, CB, DC, MC, V.**

AMICI MIEI—475 W. Broadway, at Houston St. (533-1933/1850). Casual. Italian. Spcls: homemade ravioli, black linguini, vegetable carpaccio. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 5–1 a.m. Private parties. **(M)** **AE, DC, MC, V.**

BOULEY—165 Duane St., bet. Hudson and Greenwich Sts. (608-3852). Formal. Modern French. Spcls: tuna gravlax, seared black sea bass in special spices with truffle vinaigrette, painters palette of fruit. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAN—482 W. Broadway at Houston St. (533-6333). Casual. Vietnamese-French. Spcls: stir-fried Maine blue-crab with lemon grass and cracked pepper, roast fillet of red snapper with blue prawns and crispy angel hair potato, grilled stuffed squid with lemon, coriander and dill dressing. Res. sug. L daily 11:30 a.m.–5. D Sun.–Thu. 5–10:30, Fri.–Sat. to 11:30. **(E)** **AE, CB, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FORLINI'S—93 Baxter St. (349-6779). Casual. Italian. Spcls: panserotti alla piacentina, Forlini's tortelli, anolini di pollo. L Mon.–Sat. 11:30 a.m.–3. D Tue.–Sat. 5–2 a.m., Sun.–Mon. to 11:30. Reduced rate parking Mon.–Thu. **(I)** **AE, CB, DC, MC, V.**

GREENE STREET—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. French/American. Spcls: lobster ravioli stuffed with wild mushrooms and baby vegetables, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–11:30, Fri.–Sat. to midnight. Pre-theater D Mon.–Fri. 6–7. Br Sun. noon–9. Jazz nightly. **(M–E)** **AE, CB, DC, MC, V.**

HUDSON RIVER CLUB—4 World Financial Center (786-1500). Formal. American Hudson River Valley. Spcls: corn-crust scallops with hard-cider sauce and grilled apples, lump crab and potato fritters, venison and other game dishes. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10, Sun. 1–6. Private parties for 15–150. **(E)** **AE.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt-almond sauce. Res. nec. Concourse café and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Fri. 5–10. Barroom: 11:30 a.m.–11. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

MONTRACHET—239 W. Broadway, off White St. (219-2777). Casual. French. Spcls: pasta with wild mushrooms and truffle juice, baby pheasant with orzo and olives, roast lobster with curry and crisp onions. Res. sug. L Fri. only noon–3. D Mon.–Sat. 6–11. Private parties for 10–60. Closed Sun. **(M–E)** **AE.**

PONTE'S—Desbrosses and West Sts., 2 blocks south of Canal, upstairs (226-4621). Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thu. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SOHO KITCHEN AND BAR—103 Greene St. (925-1866). Casual. American. Spcls: pizza, pasta, grilled fish, 110 different wines by the glass. No res. Open Mon.–Thu. 11:30 a.m.–2 a.m., Fri.–Sat. 11:30 a.m.–4 a.m., Sun. 11:30 a.m.–10. **(I–M)** **AE, CB, DC, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). Spcls: rack of lamb James Beard; grilled half lobster with clams, mussels and fresh prawns. Res. nec. D Mon.–Sat. 5–10. Spcl. sunset supper nightly 5–6:30. Buffet Sat.–Sun. noon–3. **(M)** **Cellar in the Sky:** Wine-cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. Classical guitarist. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. B Mon.–Fri. 7 a.m.–10:30 a.m. International hors d'oeuvres and supper menu Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. 4–9 (cover after 4). Br Sun. noon–3. Jazz and dancingnightly. Private parties. Free D parking. **(M) AE, CB, DC, MC, V.**

South Street Seaport

CAFE FLEDERMAUS—1 Seaport Plaza (269-5890). Casual. Continental. Spcls: lemon grilled chicken breast on a bed of salad greens in basil vinaigrette, shrimp salad with citrus fruits in a light tomato dressing, smoked ham with sauerkraut and mashed potatoes, Viennese pastries. B, L and D daily 7 a.m.–2 a.m. Br Sat.–Sun. noon–4. **(I–M)** **AE.**

FULTON STREET CAFE—11 Fulton St. (227-2288). Casual. American/seafood. Spcls: steamed 1-lb. lobster, Manhattan chowder, mixed fried fish, seafood kabab. L daily 11 a.m.–4. D daily 4–10. Ent. Thu.–Sun. 5–11. **(I)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: fettuccine alla quatro formaggio, oven-poached salmon, garlic bread with Gorgonzola. Res. sug. L and D Sun.–Thu. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

GILMORE'S DEEP BLUE—11 Fulton St. in the Fulton Market building (227-9322). Casual. American. Spcls: crab cakes, linguine with shrimp and scallops, penne with chicken, steak. Open Sun.–Tue. 11:30 a.m.–8, Wed.–Sat. till 10. Pianist nightly. **(M)** **AE,DC,MC,V.**

HARBOUR LIGHTS—Pier 17, 3rd floor (227-2800). Casual. Continental. Spcls: roast rack of New Zealand lamb, grilled filet mignon with sauce bearnaise, sauteed salmon fillet. Res. sug. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11–4. D daily 4–midnight. Pianist Wed.–Sat. Private parties for 150. **(M–E)** **AE, CB, DC, MC, V.**

JADE SEA—Pier 17, 2nd floor (285-0505). Casual. Hong Kong Chinese. Spcls: Peking duck, ginger lobster, banana shrimp. Res. sug. L Mon.–Fri. 11 a.m.–3. Dim sum Br Sat.–Sun. 11 a.m.–4. D daily 4–11. Private parties for 10–200. **(M)** **AE, CB, DC, MC, V.**

LIBERTY CAFE—Pier 17, 3rd floor (406-1111). Casual. American regional. Spcls: grilled mahi mahi, Maine lobster, woodburning pizza oven. Through 3/15: Annual lobster dinner festival. Res. sug. L Mon.–Fri. 11:30 a.m.–5. Br Sat.–Sun. 11:30–3. D daily 5–11:30. Private parties for 100. **(M) Liberty Oyster Bar and Shark Aquarium:** Spcls: oysters, clams, chowder. Open for L and D daily 10 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MACMENAMIN'S IRISH PUB—Pier 17, 3rd floor (732-0007). Casual. Irish pub. Spcls: corned beef sandwiches, roasted turkey with mashed potatoes, seafood salad. Open daily 10 a.m.–4 a.m. **(I)** **AE, CB, DC, MC, V.**

ROEBLING'S BAR AND GRILL—11 Fulton St., in Fulton Market Bldg. (608-3980). Casual. American/seafood. Spcls: Norwegian salmon, New England clam chowder, Roebling's fisherman's stew, steak and chops. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–2:30. D Sun.–Thu. 5–10, Fri.–Sat. till midnight. Bar open till 2 a.m. nightly. **(M)** **AE, CB, DC, MC, V.**

SGARLATO'S CAFE—Pier 17, Promenade Level. (619-5226). Casual. Continental. spcls: seafood fettuccine al Fredo, grilled swordfish, chicken piccata. L Mon.–Sat. 11–4. Br Sun. 11–3. D Sun.–Thu. 4–11, Fri.– Sat. to 1 a.m. **(M)** **AE, DC, MC, V.**

SPIRIT OF NEW YORK—Pier 11, South St. at Wall St. (279-1890). Casual. American. Spcls: roast beef au jus, chicken Dijon, fresh baked fish. Res. sug. L cruise sails Mon.–Fri. at 1, Sat. at noon. Sun. Br cruise sails at 1. D cruise sails daily at 7. Ent. **(E)** **AE, MC, V.**

Greenwich Village

ARLECCHINO—192 Bleecker St. (475-2355). Casual. Italian. Spcls: spiedino Arlecchino, tagliatelle a modo nostro, lombatina balsamica. Res. nec. L daily noon–4. D Sun.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Private parties for 45–50. **(M)** **AE.**

BOXERS—190 W. 4th St. (633-2275). Casual. American. Spcls: chicken pot-pie, hamburgers, steak teriyaki, honey mustard chicken. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. noon–4. D daily 4–4 a.m. Private parties for 50. **(I)** **AE, CB, DC, MC, V.**

BONDINI'S—62 W. 9th St. (777-0670). Casual. Italian. Spcls: homemade ravioli with spinach and lobster filling, fish brodetto with polenta, braised veal. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Closed Sun. **(M)** **AE, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St. (206-1830). Casual. Belgian/French. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, mussels. Res. sug. L Tue.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10:30. Br Sun. noon–4. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St. (505-0657; 353-2317). Casual. Spanish/Mexican. Spcls: paella ala marinera, parrillade de marisco, lobster. Res. sug. L daily noon–4. D Mon.–Thu. 4–midnight, Fri.–Sun. to 1 a.m. Also **63 Carmine St.** (675-3312). **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (677-4291). Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L Mon.–Sat. 11:30 a.m.–3. Br Sun. noon–4. D Sun.–Thu. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: grilled salmon à la greque, veal carpaccio with bresaola, rack of lamb with garlic flan and flageolet, seafood salad, peach coupe. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11:15, Sun. to 9:45. **(M)** **AE, CB, DC, MC, V.**

GRAND TICINO—228 Thompson St., bet. 3rd and Bleecker Sts. (777-5922). Casual. Northern Italian. Spcls: osso buco con risotto, frutti di mare, chicken classico. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

GUS' PLACE—149 Waverly Place (645-8511) Casual. American. Spcls: duck confit lasagna, veal peche with madeira sauce, rack of lamb with black olive couscous and cumin sauce. Res. sug. Br Sat.–Sun. noon–3. D Tue.–Sun. 5–midnight. Closed Mon. **(I–M)** **AE, MC, V.**

HAVELI—100 Second Ave., bet. 5th–6th Sts. (982-0533). Casual. Northern Indian. Spcls: mali kofta, chicken tandoori, resmi kebab. Res. sug. L and D daily noon–midnight. Ent. 7–10. Private parties for 100. **(M)** **AE, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

MARTA—75 Washington Place. (673-4025). Casual. Northern Italian. Spcls: linguini carbonara, gnocchi al pesto, veal cardinale, chicken alla Valdostana, pasta with lobster sauce. Res. sug. L and D Tue.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 1–11. Closed Mon. **(M)** **AE, MC, V.**

MINETTA TAVERN—113 Macdougal St., at Minetta La. (475-3850). Casual. Italian. Spcls: malfatti, tortellacci, gnocchi, risotto frutti di mare, pollo siciliano. Res. sug. L daily noon–3. D daily 3–midnight. **(I–M)** **AE, CD, DC, MC, V.**

MONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.—Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

PORTO BELLO—208 Thompson St., bet. W. Third and Bleecker Sts. (473-7794). Casual. Italian. Spcls: red snapper marechiaro, veal Riviera, chicken vecchia sturla. Res. nec. L and D Sun.–Thu. noon–11, Fri.—Sat. to 11:30. **(M)** **AE, MC, V.**

RINCON DE ESPANA—226 Thompson St. (475-9891/260-4950). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces, grilled veal chop, paella Valenciana. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. **(M)** **AE, CB, DC, MC, V.**

ROSE CAFE—24 Fifth Ave., at 9th St. (260-4118). Casual. American. Spcls: rare charred tuna with mango, tomato and green onion vinaigrette; crisp potato pancakes with creme fraiche and three caviars; cassoulet. Res. nec. L Mon.–Fri. 11:30 a.m.–3:30. Br Sat.– Sun. 11:30 a.m.–3:30. D daily 5:30–1 a.m. **(M)** **AE, MC, V.**

SEVILLA—62 Charles St., at W. 4th St. (929-3189). Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I–M)** **AE, DC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. 4:30–9. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALLARD'S CHOWDERHOUSE & GRILL—303 Lexington Ave. at 37th St. in the Shelburne Murray Hill (447-7400). Casual. American. Spcls: chowderpot of the day, crab cakes with Dijon-mustard sauce, grilled spice-rubbed pork chops. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat. from 8. L Mon.–Fri. noon–3. Br Sun. noon–3. D Mon.–Sat. 6–10, Sun. 5–9. Bar noon–2 a.m. Private parties for 10–235. **(M)** **AE, CB, DC, MC, V.**

EXTRA! EXTRA!—767 Second Ave., at 41st St. (490-2900). Casual. American. Spcls: fried calamari with variety of sauces, wild mushrooms roasted with thyme and whole garlic cloves, chicken or beef fajitas. Res. sug. L and D Mon.–Fri. 11:30 a.m.–11, Sat. 5:30–11. Br. Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

HAROLD'S—150 E. 34th St. in the Dumont Plaza (684-7761). Casual. American. Spcls: grilled tuna with spinach and warm Dijon cream, mustard-marinated chicken grilled with vegetables, smoked chicken and grilled shrimp with farfalle pasta. Res. sug. B Mon.–Fri. 7 a.m.–10 a.m., Sat.–Sun. 8 a.m.–11 a.m. L Mon.–Fri. noon–4. Br Sun. 11 a.m.–3. D Mon.–Fri. 4–10, Sat.–Sun. 3–10. Private parties for 6–60. **(M)** **AE, CB, DC, MC, V.**

LES HALLES—411 Park Ave. South, bet. 28th–29th Sts. (679-4111). Casual. French bistro. Spcls: steak frites, cassoulet, steak tartar. Res. nec. L daily noon–3. Light menu daily 3–6. D daily 6–midnight. **(M)** **AE, CB, DC, MC, V.**

MARTY'S CHICAGO BAR-B-Q, at CALIBAN'S—360 Third Ave., bet. 26th–27th Sts. (689-5155). Casual. American. Spcls: spareribs with black coffee bar-b-q sauce, rigatoni al pomodoro, sliced lamb with lemon and garlic. Res. sug. D only Tue.–Thu. 6–11, Fri.–Sat. 6–11:30. Jazz Wed.–Sat. Closed Sun.–Mon. **(I–M)** **AE, MC, V.**

NICOLA PAONE—207 E. 34th St. (889-3239). Jacket required. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(M)** **AE, CB, DC.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: petatou of warm goat cheese with fresh thyme, polenta of lobster with ratatouille sauce, bayaldi of lamb with flageolets. Res. sug. L Mon.–Fri. noon–3. D daily 6–11. **(M)** **AE, DC.**

ROSSINI'S—108 E. 38th St. (683-0135). Casual. Northern Italian. Spcl: hot antipasto, chicken primavera. Res. nec. Open Mon.–Fri. 11:30 a.m.–11:30, Sat. 4:30–midnight with Aldo Bruschi Trio. Closed Sun., except for parties over 50. **(M)** **AE, DC, V.**

SATURNIA—70 Park Ave., at 38th St. (983-3333). Dress opt. European-American. Spcls: seared yellowfin tuna with yellow tomato coulis, sauteed medallions of veal with ratatouille and Roquefort sauce, seared sea scallops with sundried tomatoes and leeks. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat.–Sun. 7 a.m.–noon. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Private party rooms for 15–200. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave., bet. 39th–40th Sts. (687-4425). Dress opt. Northern Italian. Spcls: veal Stella, black pasta, salmone alla griglia, roast quail stuffed with wild rice and mushrooms. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–10:30. Private parties for 25–100. Pianist Mon.–Fri. from 6–10:30. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TIME & AGAIN—116 E. 39th St. (685-8887). Jacket required. American. Spcls: coulibiac of salmon, sauteed breast of chicken stuffed with herbed goat cheese, peach charlotte with caramel sauce. Res. sug. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 6–11. **(M)** **AE, CB, DC, MC, V.**

238 MADISON BISTRO—238 Madison Ave., bet. 37th–38th Sts. (447-1919). Casual. American. Spcls: garlic flan, roast chicken with fresh herbs, veal chop with vegetable ravioli, grilled tuna with eggplant caviar. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. Bar menu Mon.–Fri. 2:30–5. D Mon.–Thu. 5–10:30, Fri.–Sat. to 11, Sun. to 10. Private parties for 20. **AE, CB, DC, MC, V.**

UNION SQUARE CAFE—21 E. 16th St. (243-4020). Casual. American. Spcls: porcini gnocchi with red chard, prosciutto and parmigiano cream sauce; yellowfin tuna burger with ginger-mustard glaze, grilled onions and creamy cabbage slaw; homemade tartufo with mocha fudge and caramel ice cream. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 6–11, Fri.–Sat. 6–midnight. Private parties for 24. Closed Sun. **(M)** **AE, DC, MC, V.**

VIA VIA—560 Third Ave., at 37th St. (573-6093). Casual. Northern Italian. Spcls: farfalle al salmone, scampi all'aglio ed erb, roast rack of lamb with rosemary, garlic and red wine sauce. Res. sug. L Mon.—Fri. noon–5:30. Br Sat.–Sun. 11:30–4. D daily 5:30–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

WATER CLUB—500 E. 30th St. (683-3333). Casual. American. Spcls: jumbo crab cakes, Maine lobster, muscovy duck with confit. Res. sug. L Mon.–Sat. noon–2:30. Buffet Br Sun. 11:30–2:30. D Mon.–Sat. 5:30–11, Sun. to 10. Private parties for 30–300. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. Buffet L Tue.–Fri. noon–3. Br Sun. noon–4:30. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Private parties for 350. Closed Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken potpie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave., bet. 15th–16th Sts. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini della casa. Res. sug. L Mon.–Fri. noon–5. D Mon.—Sat. 5–midnight. Closed Sun. **(I–M)** **AE, CB, DC, MC, V.**

PASTA POT—160 Eighth Ave., at 18th St. (633-9800). Casual. Italian. Spcls: baby shells with prosciutto, ricotta cheese and wild mushrooms; calamari Luciana; chicken with capers and lemon. Res. for 6 or more. L daily 11:30 a.m.–3. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Private parties for 60. **(I)** **AE.**

WORLD YACHT—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Jacket required. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–2000. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALFREDO: THE ORIGINAL OF ROME—53th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. L Mon.–Sat. 11:30 a.m.–11:30. Br Sun. 12:30–4. D Mon.–Sat. 4–11, Sun. to 10. **(M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. French. Spcls: warm scallop salad with basil dressing, cassoulet, sauteed venison with grape sauce, grilled duck breast with vanilla sabayon. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m., Sat. from 7:30 a.m., Sun. to 10:30 a.m. L Mon.–Fri. noon–2. Br Sat. 11 a.m.–2, champagne buffet br. Sun. 11:30 a.m.–3. D daily 6–10:30. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARIA—253 E. 52nd St. (888-1410). Casual. Itialian. Spcls: carpaccio of beef with truffle oil and mushrooms, sweet potato gnocchi with sage and zucchini, "ciuppin" Legurian seafood stew with fennel. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. American. Spcls: crabmeat cakes on mustard sabayon; Atlantic delicacies in "pot'n stock" with garlic toast; fillet of veal stuffed with lobster, lemon sauce and saffron noodles. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Ent. nightly 5:30–11:30 and Sun. Br. **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal émincé with roesti or spaetzli, kirsch-torte. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M) Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St. (754-9494). **Pool Room:** Formal. American-contemporary. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9:30, Fri.–Sat. to 11:30. Complete pre-theater D 5–6:15; after-theater D 10–11:15. Res. nec. Closed Sun. **(E) Grill Room:** Formal. American-contemporary. L Mon.–Fri. noon–2. D Mon.–Sat. 5–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 5:45. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAFAYETTE—65 E. 56th St. (832-1565). Formal. French. Spcls: corn breaded pork cheeks with black bean salad and arugula vinaigrette; pheasant breast with parsnip parmentier in a beet and ginger vinaigrette. Res. nec. L Tue.–Sat. noon–3. D Tue.–Fri. 7–10:30, Sat. 6–10:30. Pre-theater D Tue.–Sat. 6–6:30. Closed Sun.–Mon. **(E)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St. (759-5941). Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St. (751-1555). Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St. (755-6244). Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflés. Res. nec. L Mon.–Sat. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L and D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LEXINGTON AVENUE GRILL—569 Lexington Ave., at 51st St. (753-1515). Casual. American. Spcls: smoked and grilled filet mignon with wild mushroom and sweet shallot sauce, pan-fried baby chicken with garlic mashed potatoes, grilled halibut with caramelized lemon. Res. nec. L Mon.–Sat. 11:30 a.m.–3. Br Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. till 11. Bar Mon.–Sat. till 2 a.m., Sun. till 1 a.m. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St. (752-2225). Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au vin rouge, médaillons de veau aux morilles. Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

MON CHER TONTON—68 E. 56th St. (223-7575). Formal. French. Spcls: fresh foie gras with figs; lobster medallions roasted with potatoes, garlic and meat juice; duckling roasted with fresh peaches. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11. Private parties for 4–35. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PALM—837 Second Ave., at 45th St. (687-2953). Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PARADIS BARCELONA—145 E. 50th St. (754-3333/1152). Jacket required. Spanish-Catalan Medi-

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terranean. Spcls: marinated salmon with white beans, wild mushrooms and chives; sweet pepper stuffed with cod; roasted baby goat; angulas. Res. sug. L Mon.–Fri. noon–3. Br Sun. 11 a.m.–3:30. D Mon.—Sat. 6–11, Sun. 3:30–8. Tapas bar from 4:30. Private parties for 12. **(E)** **AE, CB, DC, MC, V.**

PISCES—60 E. 54th St., in the Hotel Elysee (753-4441). Jacket required. Greek/seafood. Spcls: pompano with hot vinaigrette, sea bass Mikanos, lemon sole Patmos. Res. sug. L and D Mon.–Fri. noon–10, Sat. 5–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

REINS—511 Lexington Ave., at 48th St. (980-7100). Dress opt. Anglo/French. Spcls: prime ribs of beef with Yorkshire pudding and onion gravy, wild Scottish salmon char grilled with parsley butter, veal chop with wild mushrooms. Res. sug. D Tue.–Thu. 8–1 a.m., Fri.–Sat. 8–3 a.m. Dancing. Closed Sun.–Mon. **(E)**. **Mallets Piano Bar:** Casual. Open Mon.–Sat. 4–1 a.m. **(M)** **AE, DC, MC, V.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to midnight, Sun. 5:30–10:30. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Prix fixe D. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTON GRILL—525 Lexington Ave., bet. 48th–49th Sts., in the Halloran House Hotel (755-4000). Casual. Continental. Spcls: broiled salmon steak with champagne and caviar sauce, medallions of veal with peregourdine, grilled lamb chop with demi-glace sauce. Res. sug. B daily 7 a.m.–11:30 a.m. Br Sun. noon–2:30. L daily noon–2:30. D daily 5:30–10. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St. (371-8844). Dress opt. Szechuan/Hunan. Spcls: rack of lamb Szechuan style, Norwegian salmon with asparagus, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 18-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. **(M-E)** **AE, CB, DC, MC, V.**

TATOU—151 E. 50th St. (753-1144). Jacket required. American-Provencal. Spcls: devilled crabcake with cilantro mayonnaise and corn relish, shrimp and lobster salad with cucumbers over julienne of apples and endive, herb packed snapper with pine nuts and roasted tomatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11:30. Pre-theater D Mon.–Sat. 5:30–6:30. Jazz and blues nightly. Dancing after midnight Tue.–Sat. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862/1877). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRATTORIA—Pan Am Bldg., at 45th St. (661-3090). Casual. Italian. Spcls: veal piccata with onion rings, mini ravioli with wild mushroom sauce, black fusilli with seafood. Res. sug. B Mon.–Fri. 7 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Fri. 5–10. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 a.m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

YAGOTO—141 E. 48th St. (751-2554). Casual. Traditional Japanese. Spcls: shabu-shabu, kaiseki menu, tempura. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 6–10. Tatami rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ZARELLA'S—953 Second Ave., at 50th St. (644-6740). Casual. Mexican. Spcls: salpicon de pescado, chili quiles, tuna with mole. Res. sug. L Mon.–Fri. noon–3. Br Sun. noon–3:30. D Mon.–Thu. 5–11:30, Fri.–Sat. 5–midnight, Sun. 5–10. Ent. Tue. and Sat. Private L parties for 70. **(M)** **AE, DC.**

ZEPHYR GRILL—1 Mitchell Pl, at 49th St and First Ave. (223-4200). Dress opt. European-American. *Spcls: pan-seared salmon au poivre, spicy* sauteed shrimp and mushrooms, chicken breast with saffron dill sauce. Res. sug. B Mon.–Fri. 7 a.m.–10:30 a.m., Sat.–Sun. to 11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11:30 a.m.–3. D Mon.–Sat. 6–10, Sun. 5–9. Private parties for 10–150. **(M)** **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ADRIENNE—700 Fifth Ave., at 55th St. in the Peninsula. (247-2200). Formal. Classical French. Spcls: pan-fried leek-and-ginger ravioli in vegetable cream sauce, braised salmon and romaine in a champagne watercress butter, lamb mignonettes with eggplant ragout in oregano cream. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. 7:30–11. L Mon.–Fri. noon–2:30, Sat. to 3. Br Sun. noon–3:30. D Mon.–Sat. 6–10:30. **(E)**. **Le Bistro d'Adrienne:** Casual. French. Spcls: game terrine with red beet salad, grilled swordfish with ratatouille, leek-and-potato stew with pork sausage. L Mon.–Fri. noon–3. Snacks 3–6. D daily 6–11. **(M)** **AE, CB, DC, MC, V.**

ALGONQUIN—59 W. 44th St. (840-6800). Jacket required. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–2:15. Late S buffet 9:30–12:30 a.m. Free D parking 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St. (246-6699). Casual. American. Spcls: prime rib, crab cakes, fettuccine with mussels, shrimp and scallops in pesto sauce. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 10:30 a.m.–3:30. L Mon.–Fri. 11 a.m.–4. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

AQUAVIT—13 W. 54th St. (307-7311). **Atrium:** Formal. Scandinavian. Spcls: smorgasbord plate, gravlax, poached salmon with dill sauce, Arctic venison, brambleberry sorbet. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Pre-theater D Mon.–Sat. 5:30–6:30. **(E)** **Cafe:** Informal. Spcls: smorrebrod, Scandinavian 'home cooking.' L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St. (581-3580). Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10. Pre-theater D 4:30–6:30. Discount D parking. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D *Mon.–Sat. 5–midnight. Complete pre-theater* D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

BOMBAY PALACE—30 W. 52nd St. (541-7777). Casual. Indian. Spcls: barbecued steak on sizzling platter, lamb or beef Pasanda. Res. sug. L daily noon–3. D Mon.–Sat. 5:30–11:30, Sun. to 10. Complete L and D. Discount D parking. **(I-M)** **AE, CB, DC, MC, V.**

BRASILIA—7 W. 45th St. (869-9200). Casual. Brasilian. Spcls: feijoada Brasilia, broiled fish brasilian style, broiled prime beef. Res. sug. L and D daily noon–11. **(I–M)** **AE, DC, MC, V.**

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre (581-1000). Casual. Continental. B Mon.–Sat. 7 a.m.–10:30. Br Sun. 10 a.m.–3. L Mon.–Sat. 11:30 a.m.–2:30. Piano bar ent. nightly 5–1. **(I-M)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: sage smoked filet mignon with horseradish sauce, swordfish paillard with lemon lime chardonnary sauce, fresh oysters and New England Ipswich clams. Res. sug. Open Mon.–Sat. 11:30 a.m.–1 a.m. Bar till 3 a.m. nightly. Private parties for 300. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish-pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–10. Sandwich counter Sat. 11:30 a.m.–7. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHINA GRILL—60 W. 53rd St. (333-7788). Casual. French/chinese. Spcls: tempura sashimi, Confucius chicken salad, grilled dry-aged Szechuan beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5:30–11:30, Fri.–Sat. to midnightm Sun. 6–10. **(E)** **AE, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49 St. (977-9000). Casual. American bistro. Spcls: grilled lamb chops with rosemary potatoes, blackened red snapper, grilled salmon with horseradish-mustard sauce. Res. sug. L Mon.–Sat. 11:30–4:30. D Mon.–Sat. 5–midnight, Sun. noon–8. Pre-fixe D 5–7:30. Private parties for 100. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

DECO 30—1568 Broadway at 47th St., in the Embassy Suites Hotel, 5th floor (719-1600). Casual. American. Spcls: deco dence salad, grilled Norwegian salmon, seared peppered tuna, paillard of chicken. Res. sug. L daily 11 a.m.–2. D daily 5–11. Pre-theater D daily 5–7. Private parties for 10–175. **(M)** **AE, CB, DC, MC, V.**

DISH OF SALT—133 W. 47th St. (921-4242). Dress opt. Cantonese–Hong Kong style. Spcls: Peking duck (no advance notice), steak kew, seafood king in the basket. Res. nec. L Mon.–Fri. 11:30–4. D Mon.–Sat. 4–midnight. Private parties for 50–400. Pianist Mon.–Sat. Closed Sun. **(M)** **AE, DC.**

DORSET—30 W. 54th St. (247-7300). **Dorset Room:** Dress opt. French/American. Spcls: rack of lamb, poached salmon with hollandaise sauce, Dover sole meuniere. Res. sug. B Mon.–Fri. 7 a.m.–10a.m. L Mon.–Fri. noon-3. D Mon.–Fri. 6–11. Br Sun. 11:30–3. **(M) Bar Cafe:** Casual. French/American. L and D daily noon–11. **(M)** **AE, CB, DC, MC, V.**

ELDORADO PETIT—47 W. 55th St. (586-3434). Casual. Spanish-Catalan. Spcls: red snapper baked in salt, arrosejat, grouper in sofregit sauce with black olives. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Private parties for 20–100. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: contre filet, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Fri. 5–11, Sat. to 11:30, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

GALLAGHER'S STEAK HOUSE—228 W. 52nd St. (245-5336). Dress opt. American. Spcls: hickory-broiled sirloin, seafood. Res. sug. Open noon–midnight daily. **(M)** **AE, CB, DC, MC, V.**

GRILL 53—111 W. 53rd St. (265-1600). Dress opt. American. Spcls: prime steak, chops, fresh seafood. Res. sug. B Mon.–Fri. 7:30 a.m.–10:30 a.m. L Mon.–Fri. 11:30 a.m.–2:30. D daily 5–11:30. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

HALCYON—151 W. 54th St., in the Rihga Royal Hotel. (468-8888). Casual. American. Spcls: fennel crusted Gulf prawns, poached halibut with Japanese eggplant ratatouille and yellow pepper coulis, grilled rib-eye steak with smoked tomato and roasted corn sauce. Res. sug. B daily 6:30 a.m.–11:30 a.m. L daily 11:30 a.m.–3. D daily 5:30–11. Late supper till 2 a.m. Ent. nightly from 8–midnight. Private parties for 150-300. **(E)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omeletes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CITE—120 W. 51st St. (956-7100/7262). Casual. French. Spcls: cassoulet, choucroute, steak frites. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. from 5. Private parties for 30–40. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, médaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LA RIVISTA—313 W. 46th St. (245-1707). Casual. Italian. Spcls: garganelli alla romagnola, costolette alla bolognese, brodetto di pesce alla abruzzese. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Free D parking. Closed Sun. **(M)** **AE, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Nouvelle Italian. Spcls: stuffed breast of capon, scampi Veranda, 30 different kinds of pasta. Res. sug. L Mon.–Fri. noon–3. Italian Br Sat.–Sun. noon–3. D daily 5–midnight. Pre-theater D 5–8. Post-theater D 10–1 a.m. Private parties for 10–200. Free parking from 5–1 a.m. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monkfish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Thu. 6–10:30, Fri.–Sat. 5:30–10:30. Private parties for 15. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: magret and confit of duck, venison in season, baby rack of lamb. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LE RIVAGE—340 W. 46th St. (765-7374). Casual. French. Spcls: duck a l'orange, salmon dijonnaise. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight, Sun. 4–10. Spec. pre-theater D 5–9. Reduced rate parking after 5. Private parties for 10–250. **(M)** **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—1535 Broadway, at 45th St. (704-8900). **J.W.'s:** Formal. Continental. Res. sug. D Tue.–Thu. 7–10, Fri.–Sat. to 11:30. Prix fixe D Tue.–Sat. 8–10. **(M) The View:** Formal. International. Res. sug. Buffet L Wed. and Sat. 11 a.m.–2. Br Sun. 10:30 a.m.–2:30, Wed. from 11:30 a.m. D Sun.–Thu. 5:30–11, Fri. and Sat. 5–midnight. **(E)** **AE, CB, DC, MC, V.**

NEW YORK HILTON—Sixth Ave. and 53rd St. (586-7000). **(M) Pursuits:** Nightclub with dancing and cocktails Mon.–Fri. 4–2 a.m., Sat. 9–2 a.m. **Mirage Lounge:** Cocktails 11:30 a.m.–2 a.m., Sun. from noon. Pianist daily 5–midnight. **International Promenade:** Cocktails 4–midnight. **(M)** **AE, CB, DC, MC, V.**

PIERRE AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.—Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE, MC, V.**

RAINBOW ROOM—RCA Building, 30 Rockefeller Pl. (632-5000). Formal. Continental. Spcls: lobster thermidor, tournedos Rossini, medallions of venison with pecan wild rice and sauce poivrade. Res. nec. Br Sun. noon–2. D Tue.–Thu. 5:30–1 a.m., Fri.–Sat. to 2 a.m., Sun. 5:30–10:30. Pre-theater D 5:30–6:15. Dancing. Private parties. Closed Mon. **(E) The Rainbow Promenade:** Jacket required. Continental. Spcls: trio of American caviars with brioche, steak tartare, tortelloni of spinach and goat cheese. Open Mon.–Thu. 3–1 a.m., Fri. 3–2 a.m., Sat. noon–1 a.m., Sun. noon–11. **(I–M)** **AE.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled center-cut swordfish with orange and cilantro, Maryland crab cakes with lobster and herb sauce, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: pastrami, corned beef, homemade blintzes, stuffed cabbage, matzo-ball soup. Open daily 6 a.m.–2 a.m. B to 11 a.m. **(I)** **AE, MC, V.**

SYMPHONY CAFE—950 Eighth Ave., at 56th St. (397-9595). Casual. American. Spcls: roast duckling with brandied apples, pan-seared salmon in basil butter sauce, homemade pasta. Res. sug. L Mon.–Sat.

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noon–3. Br Sun. 11:30–3. D Mon.–Sat. 5–midnight, Sun. 3–9. Private parties for 150. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

TRATTORIA DELL'ARTE—900 Seventh Ave., bet 56th and 57th Sts. (245-9800). Casual. Italian. Spcls: seafood antipasto; hand-rolled pinci pasta with roasted garlic, broccoli and *zucchini*; clay-pot-roasted baby chicken with fresh rosemary and thyme. Res. nec. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11 a.m.–4. D daily 5–midnight. Private parties for 10–250. **Antipasto Bar and Cafe:** Open daily till 1 a.m. **(M)** **AE, MC, V.**

21' CLUB—21 W. 52nd St. (582-7200). Formal. American. Spcls: Maryland crab cakes, Maine-lobster salad, "21" hamburger. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Private parties for 10–500. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

57th–60th Streets

AKBAR—475 Park Ave., bet. 57th and 58th Sts. (838-1717). Casual. North Indian. Spcls: chicken ginger kebab, lamb pasanda, palak paneer. Res. sug. L Mon.–Sat. 11:30–3. D daily 5:30–11. Private parties for 30–150. Also**256 East 49th St.** (755-9100). L daily noon–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. **(M)** **AE, CB, DC, MC, V.**

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: wholewheat papaya blini with smoked salmon, salpicon, grilled muscovy duck breast with pasole, rib-eye of lamb with tomato chili and ratatouille. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight, Sun. 5–10. **(M–E)** **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Dress opt. Northern Italian. Spcls: seafood antipasto, linguini with broccoli and shrimps, veal capricciosa. Res. sug. L Mon.–Fri. noon–3. D Mon. 5–10:30, Tue.–Sat. 5–midnight. Private parties for 10–150. Pianist Tue.–Sat. from 9. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz (755-5800). Dress opt. Continental. Res. sug. Br Sun. 11:30 a.m.–3:30. Cocktails 4–1 a.m. D daily 5:30–11. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE MARCO POLO—555 W. 57th St. (956-1668). Casual. Continental. Spcls: soup a la Marco Polo, sauteed shrimp in olive oil, crispy duck with plum sauce, veal medallions with artichokes. Res. sug. L Mon.–Fri. 11 a.m.–5. Br Sat. 11 a.m.–4. D Mon.–Thu. 5–11, Fri.—Sat. to midnight. Private parties for 25–100. Ent. Mon.–Sat. Closed Sun. **(M)** **AE, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DAWAT—210 E. 58th St. (355-7555). Casual. Indian. Spcls: Madhur Jaffrey's patrani machi, achar ghost, baked eggplant. Res. sug. L Mon.–Sat. 11:30 a.m.–3. D Sun.–Thu. 5:30–11, Fri.–Sat. to 11:30. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

ELEONORA'S—117 W. 58th St. (765-1427). Casual. Italian. Spcls: linguini with fresh artichoke sauce, loin of veal orregenata, chicken Eleonora. Res. sug. L and D Mon.–Fri. noon–11, Sat. 5–midnight. Pianist nightly. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M–E)** **AE, DC, MC, V.**

FRANKIE AND JOHNNIE'S—232 E. 58th St. (754-1033). Casual. American. Spcls: sirloin steak, lamb chops, broiled salmon. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 4:30–11:30. Free D. parking. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

THE JOCKEY CLUB—112 Central Park South, in The Ritz-Carlton (757-1900). Formal. Continental-American. Spcls: roasted loin of tuna with herb potato cakes and rhubarb marmalade; marinated baby pheasant grilled over cherrywood with braised cabbage, pancetta and foie gras butter; tian of veal with bok choy, shiitake mushrooms and plum-wine jus. Res. nec. B daily 6:30 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. 11:30 a.m.–2:30. D daily 6–10:30. Prix fixe L and D. Bar till 1 a.m. **(E)** **AE, CB, DC, MC, V.**

LE CHANTILLY—106 E. 57th St. (751-2931). Formal. Classical French. Spcls: cervelas de volaille aux truffes, blanquette de coquille St. Jacques, ris de veau en gateau. Res. nec. L Mon.–Sat. noon–3:30. D Mon.–Sat. 6–11. Private parties for 22. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. French country. Spcls: broiled salmon, beef brochette with mustard sauce. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L Mon.–Sat. noon–2:30. Cocktails daily 3–1 a.m. Jazz Br. Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE, DC, MC, V.**

LE VEAU D'OR—129 E. 60th St. (838-8133). Dress opt. French. Spcl: rognons de veau sauté moutarde, cassoulet toulousain. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–10:15. Complete L and D. Closed Sun. **(M)** **AE, MC, V.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St. (371-7777). Dress opt. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 125. **(E)** **AE, CB, DC, MC, V.**

MICKEY MANTLE'S—42 Central Park South (688-7777). Casual. American. Spcls: chicken fried steak, wild mushroom ravioli, roasted herb chicken. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. till 11. Private parties for 80. **(M)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo-ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

PAPER MOON MILANO—39 E. 58th St. (758-8600). Casual. Italian. Spcls: antipasto buffet, pappardelle Paper Moon, 20 different pizzas. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PETROSSIAN—182 W. 58th St. (245-2214). Jacket required. French. Spcls: fresh Russian caviar, roast lobster with its natural juices, gallette of smoked salmon, Petrossian 'teasers.' Res. nec. L Mon.–Sat. 11:30 a.m.–3:30. Br Sat.–Sun. 11:30 a.m.–3:30. D daily 5:30–midnight. Pre-theater D 5:30–7:30. Post-theater D 10:30–1 a.m. **(E)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Formal. Continental. Res. nec. B Mon.–Sat. 7 a.m.–10:30 a.m. L Mon.–Fri. noon–2:30. Br Sun. noon–2:30. D Tue.–Thu., Sun. 5:30–10, Fri.–Sat. to 10:30. Pre-theater D Tue.–Sat. 5:30–6:30. Pianist Tue.–Sat. **(M-E)** **Oak Room:** Formal. L Mon.–Fri. 11:30 a.m.–3:30. Br Sun. 9 a.m.–2. D daily 5:30–1 a.m. Pre-theater D Mon.–Fri. 5:30–6:30. Pianist. **Oak Bar:** Casual. Sandwich menu daily 11:30 a.m.–1 a.m. Bar till 3 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–midnight, Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.—Fri. 7 a.m.–10:45 a.m., Sat. from 8 a.m. L Mon.–Sat. noon–2:45. Br Sun. 10 a.m.–2:30. Tea Mon.–Sat. 3:45–6, Sun. from 4. Supper: Mon.–Sat. 6–midnight, Sun. to 11. **(E)** **Trader Vic's:** Casual. Light menu Mon.–Sat. 5–1 a.m., Sun. 4–midnight. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les médaillons de veau au beurre acidulé, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. Prix fixe L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

RUMPELMAYER'S—50 Central Park South (755-5800). Casual. Spcls: old-fashioned soda fountain with sundaes, sandwiches, and salads. Open daily 7 a.m.–12:30 a.m. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:30. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

SAN DOMENICO—240 Central Park South. (265-5959) Formal. Italian. Spcls: shrimp and beans with Tuscan olive oil, uovo in raviolo, muscovy duck with black olives, saddle of venison with juniper berries and grilled polenta. Res. nec. L Mon.–Fri. 11:45 a.m.–2:30. D Mon.–Sat. 5:45–11, Sun. 4–10. Pre-theater D 5:30–7. Private parties for 40. **(E)** **AE, CB, DC, MC, V.**

SERENDIPITY 3—225 East 60th St.(838-3531). Casual. American. Spcls: spiced chicken flambe, foot-long hot dogs with Texas chili, frozen hot chocolate. Res. sug. L and D Mon.–Thu. 11:30 a.m.–12:30 a.m., Fri. till 1 a.m., Sat. till 2 a.m., Sun. till midnight. Private parties for 20–75. **(I)** **AE, CB, DC, MC, V.**

TOMMY MAKEM'S IRISH PAVILION—130 E. 57th St. (759-9040). Casual. Irish-American. Spcls: Irish smoked salmon, bangers and mash, lamb pot-pie. Res sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5–11. Ent. Tue.–Sat. from 9:15. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St. (688-6888). Jacket required. Northern Italian. Spcls: pasta al mistero, chicken à la Sophia Loren, spiedino alla romana. Res. nec. L daily noon–3. D daily 5–midnight. Pre-theater D daily 5–7. Post-theater D daily 10–midnight. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ADAM'S APPLE—1117 First Ave., at 61st St. (371-8650). Dress opt. Spcls: chicken steak, seafood. Res. sug. Open daily 11:30 a.m.–4 a.m. Br Sun. 11:30 a.m.–4. Parties to 500. **(M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with salsa, fajitas, stampede platter including nachos, spicy chicken wings, chili, 'mom' chicken fried steak or chicken. D daily 5–midnight. Br Sat.—Sun. 11:30 a.m.–4:30. **(M)** **AE, CB, DC, MC, V.**

CAFE CROCODILE—354 E. 74th St. (249-6619). Casual. Mediterranean bistro. Spcls: rillettes of sole and smoked salmon, carré d'agneau Méditerranée, fish couscous, crisp roast duck with green peppercorns. Res. nec. D only Mon.–Sat. 5:30–11. Private parties for 16–24. Closed Sun. **(M)** **AE.**

CAFE PIERRE—The Pierre, 2 E. 61st St. (940-8185). Formal. French. Spcls: lasagne of lobster with spinach and basil, sauteed filet of red snapper on stir-fry vegetables and lemon gras sauce, charlotte of wild mushrooms in a crispy potato crust, caramelized bananas on a gingerbread crust with banana ice and spun sugar. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, tapas, paella a la Valenciana. Res. sug. D daily 5:30–midnight. Br Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAMELBACK & CENTRAL—1403 Second Ave., at 73rd St. (249-8380). Casual. Continental/American. Spcls: poached Norwegian salmon, roast duck with port and black currant sauce, paillard of chicken, grilled veal chop. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–midnight. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Dress opt. Buffet Br Sun. noon–3. D Tue.–Sat. 6–11. **Carlyle Restaurant:** Formal. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–3. Br Sun. noon–3. D daily 6–11. **(M-E)**. **Bemelmans Bar:** Cocktails daily noon–1 a.m. **Gallery:** Tea daily 3–5:30. **AE, CB, DC, MC, V.**

ESTIA GREEK—308 E. 86th St. (628-9100). Casual. Greek. Spcls: shrimp tourkolimano, yuvetsi, dolmades, fresh red snapper. Res. nec. D only Tue.–Sun. 5–midnight. Greek music Tue.–Sun. Closed Mon. **(M)** **AE, MC, V.**

GIRASOLE—151 E. 82nd St. (772-6690). Casual. Italian. Spcls: orechietti, venison sauteed with red wine, osso buco. Res. nec. L daily noon–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 35. **(M)** **AE.**

IL MONELLO—1460 Second Ave., at 76th St. (535-9310). Jacket required. Northern Italian. Spcls: lasagna verde Fiorentino, pollo alla Toscana. Res. sug. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: capellini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–11:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S EAST—206 E. 63rd St. (752-6666). Dress opt. American/seafood. Spcls: Dover sole, swordfish grilled over mesquite. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M–E)** **AE, CB, DC, MC, V.**

LA PETITE FERME—973 Lexington Ave., at 70th St. (249-3272). Dress opt. French. Spcls: moules vinaigrette, poached salmon with sauce chezillot. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton rõti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REGENCE—37 E. 64th St., in the Plaza Athenée (734-9100). Jacket and tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, saumon grillé sur flan de champignons. Res. nec. B daily 7 a.m.–10 a.m. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

MARK'S—25 E. 77th St., in the Mark Hotel (879-1864). Casual. French/Californian. Spcls: barbecued striped bass with wild-mushroom packets, risotto cakes with lobster remoulade, roast rack of lamb with potato and wild-mushroom Napoleon. Res. sug. B daily 6:30 a.m.–11 a.m. L Mon.–Sat. 11:30 a.m.–2:30. Br Sun. 11:30 a.m.–2:30. Afternoon tea daily 2:30–5:30. D daily 6:30 –10:30. Banquets for 25–175. **(E)** **AE, CB, DC, MC, V.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). Jacket and tie required. French. Spcls: darne de saumon poelee, endives et fevettes meuniere, cote de veau aux juices parfait a la citronelle au coulis de fruits rouges. Res. sug. D Tue.–Sat. 6–2 a.m. Dancing Tue.– Sat. Private parties for 10–400. Closed Sun. and Mon. **(E)** **AE, DC.**

MULHOLLAND DRIVE CAFE—1059 Third Ave., at 63rd St. (319-7740). Casual. American-Italian. Spcls: chicken pot-pie, sauteed crab cakes, chicken piccata. Res. sug. L Mon.–Sat. 11:30 a.m.–5. Br Sun. 11:30 a.m.–4. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 4–11. **(M)** **AE, DC, MC, V.**

PETALUMA—1356 First Ave., at 73rd St. (772-8800). Casual. Northern Italian. Spcls: brick-oven pizza, veal chop, linguine al pesto. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat.–Sun. noon–3:30. D Mon.–Sat. 5:30–midnight, Sun. to 11. **(M)** **AE, CB, DC, MC, V.**

PICCOLO MONDO—1269 First Ave., bet. 68th–69th Sts. (249-3141). Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat. from noon. Parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. American. Spcls: seared sashimi tuna with coriander seeds, house-smoked quail with yellowfin potato salad, Pacific salmon in horseradish crust. Res. sug. B daily 7 a.m.–10 a.m. Br Sat.–Sun. noon–3. L daily noon–2:30. D daily 6–10. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St. (935-2888). Casual. American. Spcls: venison chili, medallions of veal with wild mushrooms, steak. Res. sug. L Mon.–Fri. noon–4:30. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

PRIMOLA—1226 Second Ave., at 64th St. (758-1775). Casual. Italian. Spcls: panzoti Genovese, imported branzino grilled with fresh herbs, roast veal thinly sliced with roast potatoes. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight, Sun. 5–11. **(M–E)** **AE.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Continental/American. Spcls: beef stroganoff, grilled fresh tuna or chicken served warm over Caesar salad, roast prime rib, lasagna primavera. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–12.30 a.m. Fri.–Sat. to 1 a.m. Bar till 2 a.m. Br Sat. 11:30 a.m.–4, Sun. from 11 a.m. **(I)** **AE, DC, MC, V.**

SARABETH'S—1295 Madison Ave., bet. 92nd–93rd Sts. (410-7335). Casual. American. Spcls: pan seared tuna with roasted eggplant compote and Mediterranean salsa, grilled chicken breast with shoe string sweet potatoes and shitakii mushrooms, penne with mixed grilled vegetables and ricotta. Res. sug. Open for B, L, tea and D Mon.–Fri. 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–10. Private parties for 25. **(M)** **AE, DC, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/French. Spcls: casserole of lobster, oyster and fennel; venison loin with crisp polenta and sweet potato puree; roast snapper with a gratin of endive and mustard sauce. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:30 a.m.–3. D Sun.–Fri. 6–11:30, Sat. 5:30–11:30. Pianist. Private parties for 120. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **The Stanhope Dining Room:** Jacket required. Continental. Spcls: soup of sea urchin and oyster, chilled poached Norwegian salmon with dill creme fraiche and lemon, roasted Maine lobster with sauternes and mustard greens atop braised cabbage. Res. sug. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. to 10 a.m. L Mon.–Sat. noon–2:30. Br Sun. seatings at noon and 2. D daily 6–10. **(E)** **Gerard's:** Cocktails and light fare noon–1 a.m. daily. Pianist Tue.–Sat. 6–10. **Le Salon:** B Mon.–Sat. 10:30 a.m.–noon, Sun. from 10. Tea daily 2–5. **AE, CB, DC, MC, V.**

VIA VIA—1294 Third Ave., at 74th St.(439 0130). Casual. N. Italian. Spcls: linguine neri con gemberi, finocchio con funghi, costoletta milanese. Res. sug. L Mon.–Fri. 11:30–4:30. D 4:30–12.30 a.m. daily. Br Sat.–Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St. (877-3500). Jacket req. after 5. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–3. D Mon.–Sat. 5:30–12:30 a.m., Sun. 5–11. **(M–E)** **AE, CB, DC, MC, V.**

COLUMBUS—201 Columbus Ave., at 69th St.(799-8090) Casual. American. Spcls: blackened swordfish, chicken Joanne, salmon with brandy sauce. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–4. D daily 5–2 a.m. Pre-fixe D Mon.–Fri. 5–7:30. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: grilled fresh fish, pasta, linguini fruitta de mare. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Prix fixe Br Sun. noon–4:30. D daily 4–midnight. Pre-theater D 5–7. Private parties for 100. **(M)** **AE, CB, DC, MC, V.**

COPELAND'S—547 W. 145th St. (234-2357). Jacket required. Continental/soul. Spcls: barbecued jumbo shrimp, Louisiana gumbo. Res. sug. L Mon.–Fri. 11:30 a.m.–4:30. D Mon.–Thu. 4:30–midnight, Fri.—Sat. to 1 a.m., Sun. 1–midnight. **(M)** **AE, CB, DC, MC, V.**

THE GINGERMAN—51 W. 64th St. (399-2358). Casual. Continental. Spcls: shrimp curry, roast duck, rack of lamb. Res. sug. B Mon.–Fri. 8 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. L Mon.–Fri. 11:30 a.m.–5. Br Sun. 10 a.m.–4. D Mon.–Sat. 5–midnight, Sun. 4–11. Private parties for 15–100. Pianist Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

POIRET—474 Columbus Ave., bet. 82nd–83rd Sts. (724-6880). Casual. French bistro. Spcls: poulet roti with French fries, grilled lamb chop with garlic and herbs, carbonnade. Res. sug. Br Sun. 11:30–4. D Sun.–Thu. 6–11:30, Fri.–Sat. to midnight. **(M)** **AE, CB, DC, MC, V.**

SARABETH'S—423 Amsterdam Ave., bet. 80th–81st Sts. (496-6280). Casual. American. Spcls: grilled Louisianna shrimp with braised Savoy cabbage, chanterelle mushrooms and tarragon; pan roasted baby chicken with sauteed spinach and sweet potato puree, grilled sliced leg of lamb with crisp fried onion cup filled with onion puree and assorted vegetables. Res. sug. Open Tue.–Fri. for B, L, tea, and D from 8 a.m.–11, Sat. 9 a.m.–11:30, Sun. 9 a.m.–9:30, Mon. 8 a.m.–10:30. Also **1295 Madison Ave., bet. 92nd–93rd Sts.** (410-7335). **(M)** **AE, DC, MC, V.**

SFUZZI—58 W. 65th St. (873-3700). Casual. Italian. Spcls: grilled salmon with lobster broth, asparagus, and black pepper aioli; fettuccine pomodoro with sauteed shrimp and basil, pizza Roma with tomato, mozzarella and basil. Res. sug. L Mon.–Fri. 11:30 a.m.–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun. 5–11:30, Mon.– Sat. 5:30–11:30. Pre-theater daily 5:30–7:30. Private parties for 14–40. **(M)** **AE, CB, DC, MC, V.**

SYLVIA'S—328 Lenox Ave., bet. 126th–127th Sts. (996-0660). Casual. Soul Food. Spcls: barbecue spareribs; southern fried chicken with collard greens, peas and rice; beef short ribs. Res. sug. B Mon.–Fri. 7:30 a.m.–1. L Mon.–Sat. 11 a.m.–3. Br Sun. 1–7. D Mon.–Sat. 3–10:30. **(I)** **No credit cards.**

TAVERN ON THE GREEN—Central Park at 67th St. (873-3200). Casual. American. Spcls: grilled filet mignon with potato gratin, sauteed Louisiana shrimp with wild rice, classic Ceasar salad. Res. sug. L Mon.–Fri. noon–3:45. D Sun.–Thu. 5:30–11:30, Fri.–Sat. 5–midnight. Br Sat.–Sun. 10 a.m.–3:45. Private parties for 15–1500. **(E)** **AE, CB, DC, MC, V.**

THE TERRACE—400 W. 119th St. (666-9490). Formal. Classical French. Spcls: poached oysters in champagne with duxelles of mushrooms, medaillons of veal with morels and sweet onion mousse, strawberry dacquoise. Res. nec. L Tue.–Fri. noon–2:30. D Tue.–Sat. 6–10. Banquet facilities for 150. Harpist Tue.–Sat. Free valet parking. Closed Sun.–Mon. **(E)** **AE, DC, MC, V.**

BROOKLYN

MARCO POLO—345 Court St. (718-852-5015). Casual. Italian. Spcls: paglia fieno alla Marco Polo, shrimp continental, striped bass al cartoccio. Res. sug. Open for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–midnight, Sun. 1–11. Private parties for 150. Pianist nightly. Free valet P. **(M)** **AE, CB, DC, MC, V.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. and Nevins St. (718-624-8984). Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, frutti di mare fresca, homemade Italian cheesecake. Res. sug. Open Sun.–Thu. 11 a.m.–11, Fri.–Sat. to midnight. Free valet parking on premises. **(M)** **AE, CB, DC, MC, V.**

THE RIVER CAFE—1 Water St. (718-522-5200). Jacket required. American. Spcls: sauteed foie gras with pumpkin seeds and pear, rack of lamb in a chestnut meal crust, salmon seared with ginger and cracked pepper, Valrhona Brooklyn Bridge with assorted ice creams and sorbets. Res. nec. L Mon.–Fri. noon–2:30. Br Sat. noon–2:30, Sun. 11:30–2:30. D nightly 6–11:30. Pianist nightly. **(E)** **AE, CB, DC, MC, V.**

QUEENS

RALPH'S ITALIAN RESTAURANT—75-61 31st Ave., Jackson Heights (718-899-2555). Casual. Italian. Spcls: veal rollatini, spaghetti carbonara, chicken Valdostana. Res. sug. Open Mon.–Thu. noon–10:30, Fri. to 11, Sat. 4–11. Complete D. Closed Sun. **(I).** **AE, DC, V.**

VILLA SECONDO—184-22 Horace Harding Expy., Fresh Meadows (718-762-7355). Casual. Northern Italian. Res. sug. L and D Tue.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

WATER'S EDGE—44th Drive at the East River (936-7110/718-482-0033). Dress opt. Contemporary American. Spcls: grilled swordfish with peppered artichoke chips and grilled vegetable salad, charred and marinated flank steak with sweet potato spaetzle and grilled mushrooms, smoked sweetbreads and monkfish with savoy cabbage and essencia cream. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–11:30. Ent. Tue.–Sat. Private parties for 400. Free ferry service from Manhattan. Closed Sun. **(E)** **AE, CB, DC.**

MUSIC AND DANCE

COMPILED BY FLORENCE FLETCHER

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (581-7907).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8300).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (996-1100).

Radio City Music Hall, Sixth Ave. and 50th St. (247-4777).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS for same-day music, dance, and occasionally opera performances are sold here, depending on availability, six days a week: Tue., Thu., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also, full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, February 20

EMANUEL AX, pianist. Music of Schubert, Previn (world premiere), Webern, Beethoven, Liszt. Carnegie Hall at 8. $10–$23.

CECILIA BARTOLI, mezzo-soprano, with pianist Martin Katz. Works by Rossini, Bellini, Mozart, Caccini, Caldara, Vivaldi, others. Alice Tully Hall at 8. $20.

LOIS SVARD, pianist (N.Y. recital debut). Music of Ligeti, Duckworth, "Blue" Gene Tyranny (N.Y. premiere), Hans Otto (N.Y. premiere), Jerry Hunt (N.Y. premiere). Merkin Concert Hall at 8. $10.

NEW MUSIC CONSORT, Clare Heldrich, Madeleine Shapiro directors; soprano Susan Narucki, violinist Rolf Schulte. Works of Aaron Kernis (premiere), Colin Matthews (N.Y. premieres), Carter, Xenakis, Takemitsu. Manhattan School of Music, Broadway and 122nd St. (362-0962), at 8. $7.50.

JUILLIARD STUDENT CONCERT—Mozart Bicentennial celebration; performances of sonatas and a quartet. Alice Tully Hall at 1. Free.

DICK SUDHALTER, trumpeter/**KEITH INGHAM,** pianist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $3.

SUSAN GREGORY, ROBERTA JACKSON, sopranos/**STEPHEN OOSTING,** tenor, with pianist David Holkeboer. Works of Schumann, Brahms, Mozart, Verdi, Johann Strauss, others. Third Street Music School, 235 E. 11th St. (777-3240), at 7:30. Free.

MARTIN SODERBERG, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

NORMA LYNN, vocalist. Lincoln Center Library at 4. Free.

THE SINGING CONNECTION—Conductors Alice Parker and Charles Pilling and the Central City Chorus in an open sing, with readings of a cappella motets and madrigals by Palestrina, Poulenc, others. Central Presbyterian Church, Park Ave. at 64th St., at 7:30. $5; music and refreshments provided.

THE JAZZMEN—Donnell Library Center, 20 W. 53rd St., at 12:30. Free.

ELECTRO-ACOUSTIC MUSIC FESTIVAL, Noah Creshevsky and Charles Dodge composer-directors. Sam Levenson Hall, Brooklyn College, Flatbush and Nostrand Aves. Free.

Thursday, February 21

NEW YORK PHILHARMONIC, Franz Welser-Moest conductor; violinist Maxim Vengerov. Mozart's Symphony No. 28; Tchaikovsky's Violin Concerto; Mendelssohn's Symphony No. 3, "Scottish." Avery Fisher Hall at 8. $10–$43. Note: open rehearsal today at 9:45 a.m. $5.

ENSEMBLE INTERCONTEMPORAIN, Pierre Boulez conductor; pianist Maurizio Pollini, soprano Phyllis Bryn-Julson, flutist Emmanuelle Ophele. Works by Boulez (U.S. premiere), Webern, Nono, Ligeti. Carnegie Hall at 8. $10–$28.

LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor; soprano Beverly Hoch, tenor Ricard Fracker, baritone Thomas Woodman, pianist Lalan Parrott; Metropolitan Singers/Greek Choral Society. Lambert's *The Rio Grande;* Part's *Cantus in Memory of Benjamin Britten;* Gliere's Concerto for Coloratura Soprano and Orchestra; Orff's *Carmina Burana.* Alice Tully Hall at 8. $18, $25.

JOSEPH KUBERA, pianist. "Interpretations": World premieres by Laurie Spiegel and David First; U.S. premiere by Carson Kievman; N.Y. premieres by La Monte Young, Spiegel, Anthony Coleman, Peter Gena; works by Roscoe Mitchell, Julius Eastman. Merkin Concert Hall at 8. $10.

CHANTICLEER—A cappella male chorus. Music by Banchieri, Haydn, Bartok, Poulenc, Rorem; also jazz, gospel, spirituals. 92nd Street Y at 8. $16.

AMERICAN BRASS QUINTET, with eight Juilliard student guest instrumentalists. Music by Guami, Gabrieli, Chilese, Ewald, Speer, Rein. Juilliard Theater, 155 W. 65th St., at 8. Free tickets required (874-7515).

SYLVAN WIND QUINTET, with mezzo-soprano D'Anna Fortunato. Works by Schumann-Hoover (N.Y. premiere), Joseph Goodman (N.Y. premiere), Jongen, Tsontakis, Beethoven-Rechtman. Weill Recital Hall at Carnegie Hall at 8. $15.

COLUMBIA UNIVERSITY ORCHESTRA, George Rothman, Edward Jacobs conductors; cellist Semyon Kobialka. Schumann's "Manfred" Overture; Tchaikovsky's "Variations on a Rococo Theme"; Brahms's Symphony No. 3. Kathryn Bache Miller Theater, Broadway and 116th St. (854-7799), at 8. Free.

SARAH PLUM, violinist, with pianist Pamela Pyle. Works by Currie, Beethoven, Brahms, Bartok, Ravel. Renee Weiler Concert Hall, Greenwich House Music School, 46 Barrow St. (242-4770), at 8. $6.

AMJAD ALI KHAN, sarod. Music for this lutelike Indian instrument. Asia Society, 725 Park Ave. at 70th St. (517-2742), at 8. $20.

YURI KIM, pianist. Schumann, Chopin. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MUSIC AT THE CROSSROADS—Big World Hotel; Afro-bebop music. Henry Street Settlement, 466 Grand St. (598-0400), at 7:30. $6.

MICHAEL KAMINSKY, organist. Vierne, Widor. St. Paul's Chapel, Broadway and 116th St., at noon. Free.

MOZART IN THE MARKET—Recitals by Juilliard students, celebrating the Mozart Bicentennial. Citicorp Center, Lexington Ave. and 53rd St. Today at 1: the Parnassus String Quartet; Quartet in G, K. 387. Free.

BARGEMUSIC—Violinist Ik-Hwan Bae, cellist Christopher Costanza, pianist William Tritt. Haydn's Piano Sonata in E flat; Grieg's Violin-Piano Sonata Op. 45; Ravel's Piano Trio (1914). Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $15.

Friday, February 22

CLEVELAND ORCHESTRA, Vladimir Ashkenazy conductor. Rachmaninoff's Symphony No. 3; Sibelius's Symphony No. 2. Avery Fisher Hall at 8. $16–$32.

FOCUS!—Juilliard series on 20th-century music, "Looking Back: A Festival of Neo-Classicism." Tonight: the Juilliard Symphony, JoAnn Falletta conductor; pianist Ayako Tsuruta. Zwillich's *Concerto Grosso;* Stravinsky's Concerto for Piano and Winds; Piston's *Toccata;* Stravinsky's Symphony in Three Movements. Alice Tully Hall at 8. Free; tickets required (874-7515).

CLAUDINE CARLSON, soprano, with pianist Thomas Muraco. Schubert, Poulenc, Schumann, Berlioz, Satie, Montsalvatge. Weill Recital Hall at 8. $18.

NEW YORK PHILHARMONIC—See 2/21. Today at 2. Note: pre-concert lecture at 11 a.m.; $10, in advance $7 (580-8700, ext. 211).

BEAUX ARTS TRIO—Beethoven's Trio in G Op. 1, No. 2; Schumann's Trio in g Op. 110; Dvorak's Trio in e, "Dumky." Metropolitan Museum at 8. $18 (tonight, stage seats only).

STEVE REICH AND MUSICIANS—"Not Just Jazz." Town Hall at 8. $20, $25.

NEW AMSTERDAM SYMPHONY ORCHESTRA, Mark Stringer conductor; soprano Andrea Cawelti. Sibelius's *Valse Triste;* "Pace, Pace, Mio Dio" from Verdi's *La Forza del Destino;* selections from Tchaikovsky's *Eugen Onegin;* Brahms's Serenade No. 1. Trinity School, 139 W. 91st St., at 8. Admission not known.

MARGARET LENG TAN, pianist. Music of John Cage. Whitney Museum, Madison Ave. and 75th St., at 6. $10.

JAZZ AT SIX—Lee Konitz, alto-saxophonist; pianist Kenny Werner. New School, 66 W. 12th St. (741-8058), at 6. $10.

THE MARKS BROTHERS—Contrabassist-composers Mark Helias and Mark Dresser. InHouse, 474 Greenwich St., fifth floor, south of Canal St. (925-8534), at 8:30. $8.

ATSUKO SATO, bassoonist/**SUSAN WALTERS,** pianist. Works of Hindemith, Farago, Spohr, Schwartz, Bozza. Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free.

AMJAD ALI KHAN—See 2/21.

MOZART IN THE MARKET—See 2/21. Today at 1: String Quartet in d, K. 421.

GABRIEL BANAT, violinist. Mozart Bicentennial program. Lincoln Center Library at 4. Free.

Saturday, February 23

CLEVELAND ORCHESTRA, Leonard Slatkin conductor; oboist John Mack. Vaughan Williams's Symphony No. 5; Zwilich's Concerto for Oboe and Orchestra (N.Y. premiere); Rimsky-Korsakov's "Russian Easter Overture." Carnegie Hall at 8. $12–$35.

NEW YORK PHILHARMONIC—See 2/21.

DICK HYMAN, DEREK SMITH, jazz pianists. Discussion and performance of two-piano improvisation. 92nd Street Y at 8. $15.

MIN YEN CHIEN, violinist/**WENDY FANG CHEN,** pianist.

Music of Marcello-Markov, Mozart, Wong, Diamond, Franck. Alice Tully Hall at 8. $10–$20.

AFRICAN PERSPECTIVES—Celebrating Black History Month: Djimo Kouyate from Senegal, James Makybuya of Uganda, Yaya Diallo from Mali. World Music Institute at Merkin Concert Hall at 8. $15.

BB KING/DR. JOHN & THE LOUISIAN LUMINOIDS—Also Maceo Parker & Roots Revisited, The J.B.'s—Fred Welsey & Pee Wee Ellis. Beacon Theater, 74th St. and Broadway (496-7070), at 8 and midnight. $25.

BEAUX ARTS TRIO—See 2/22. $20, if available.

DA-HONG SEETOO, violinist, with pianist Philip Martorella. Music by Tartini, Beethoven, Strauss, Prokofiev, Ravel. Weill Recital Hall at 8:30. $15.

STEPHANE TRAN NGOC, violinist. Weill Recital Hall at 5:30. Program, admission, not known.

FRANK KIMBROUGH, pianist, with bassist Ed Howard, drummer Tim Horner.. "Jazz at the Cathedral: Piano Plus . . . " Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 8. $5.

EVELYN SIMON & FRIENDS—The soprano, with baritone Peter Becker, harpsichordist Dongsok Shin, and instrumental ensemble. Concert version of Telemann's intermezzo *Pimpinone*. St. John's in the Village, W. 11th St. at Waverly Pl., at 8. $8.

MARK ISHAM—Symphony Space at 9. $22.50.

LYRIC ARTS QUARTET—Works by Schumann, Faure, Rossini, for vocal quartet. Trinity School, 139 W. 91st St., at 4. $7.

SCOTT CARLTON, tenor/**JAMES BASSI,** composer-pianist. Music of Handel, Beethoven, Liszt, Respighi, Britten, Bassi. Madison Avenue Presbyterian Church, 73rd St., at 7. $8.

CALABRIA BELLA/DE FRANCO FAMILY—Italian folk musicians on traditional instruments; dance tunes and songs from southern Italy. New-York Historical Society, C.P.W. and 77th St. (873-3400), at 7:30. $7.

AMJAD ALI KHAN—See 2/21.

MICHAEL NICOLELLA, guitarist. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. $1 house admission.

GEORGE MARGE JR., flutist. Lincoln Center Library at 2:30. Free.

DIANE SCHUUR/DAVE VALENTIN QUINTET—Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 8:30. $18–$22.

BROOKLYN COLLEGE CONSERVATORY ORCHESTRA, Dorothy Klotzman conductor; pianist Erasmia Voukelatos, student vocal soloists. Schubert's Symphony No. 8, "Unfinished"; Berlioz's *Les nuits d'ete;* Bach's Piano Concerto No. 1. Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5.

ODYSSEY CHAMBER PLAYERS—Messiaen's *Quartet for the End of Time;* Ravel's Trio, 1914; Milhaud's Suite, 1936. Brooklyn Music School, 126 St. Felix St., at 8. $10.

S.E.M. ENSEMBLE—Music by Ben Neill, Nicolas Collins, David Soldier, Elliott Sharp. 26 Willow Pl., Brooklyn (718-243-0964), at 8. $6.

JAZZ FESTIVAL—The Uptown String Quartet. Veterans Memorial Hall, Snug Harbor, 1000 Richmond Terrace, S.I. (718-448-2500), at 7 and 9:30. $12.

Sunday, February 24

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER—Guest artists: violinist Pamela Frank, violinist Scott St. John, contrabassist Lewis Paer, harpsichordist Robert Wolinsky. Bach's Concerto for Two Violins, Strings, Continuo; Berio's Duet for Two Violins; Zwilich's Quintet for Clarinet and String Quartet (N.Y. premiere); Mozart's Divertimento for String Trio K. 563. Alice Tully Hall at 5. $20. Pre-concert dialogue at 4.

SAMUEL RAMEY, bass, with pianist Warren Jones. Music by Handel, Mozart, Rossini, Verdi, Ives, Copland, Porter. Carnegie Hall at 8. $12–$27.

VLADIMIR ASHKENAZY, pianist/**ITZHAK PERLMAN,** violinist/**LYNN HARRELL,** cellist. Avery Fisher Hall at 3. Sold out.

KATHLEEN BATTLE, soprano/**JEAN-PIERRE RAMPAL,** flutist. Alice Tully Hall at 8. Sold out.

VICTORIA DE LOS ANGELES, soprano, with pianist Manuel Garcia Morante. Songs of Scarlatti, Gallupi, Pergolesi, Brahms, Faure, Granados, Albeniz, Falla. Manhattan School of Music, Broadway at 122nd St. (749-2802), at 5. Benefit for the Voice Scholarship Fund. $30, $50; or $75, with reception.

HERMANN PREY, baritone. 92nd Street Y at 3. Sold out.

GOLIARD CONCERTS—Tenor Jim Blanton, violinist Frank Almond, pianist Brian Zeger, and the Goliard Chamber Soloists. Music of Schoenberg, Kodaly, Dvorak. Merkin Concert Hall at 7:30. $12.

NEW SOUNDS—"Electronic Pioneers": pianist-composer "Blue" Gene Tyranny, electro-acoustic composer-accordionist Pauline Oliveros, electronics musician Ingram Marshall, soprano Cheryl Bensman Rowe. John Schaefer, host. Merkin Concert Hall at 3. $15.

NORTH CAROLINA CHOIR, Ronald Shirey conductor. Works of Schubert, Vivaldi, Mendelssohn, others. Carnegie Hall at 3. $12–$20.

FOCUS!— See 2/22. Today at the Juilliard Theater, 155 W. 65th St., at 3: Satie's *Sonatine bureaucratique;* Poulenc's Trio for Oboe, Bassoon, Piano; Hindemith's *From "Das Marienleben";* Schoenberg's "Two Satires" and Suite for Piano; Stravinsky's Octet.

LEONARDO TRIO, with guest violist Lois Martin. Haydn's Trio in E flat; Chausson's Trio in g, Op. 3; Brahms's Piano Quartet in c Op. 60. New School, 66 W. 12th St. (741-5689), at 2. $5.

I MUSICI DE MONTREAL, with pianist Anton Kuerti. Mozart's Symphony No. 29; Prevost's *Hommage;* Mozart's Piano Concerto K. 414; Tchaikovsky's *Souvenir de Florence*. Town Hall at 2. Rush tickets only.

BARBARA COOK, soprano, with pianist Wally Harper. 92nd Street Y at 8. $30.

BLAIR TINDALL, oboist (N.Y. recital debut), with pianist Brian Zeger, tenor Robert White, violinist Julie Rosenfeld, violist Francesca Martin, cellist Diane Chaplin. Works of Elizabeth Brown (world premiere), Telemann, Britten, Dorati, Mozart, Vaughan Williams, Saint-Saens. Weill Recital Hall at 2. $10, $12.

WASHINGTON SQUARE CONTEMPORARY MUSIC SOCIETY—"Ushering in the Nineties": world premieres by Scott Wheeler, Eric Moe, Tamar Diesendruck; N.Y. premiere by Brian Fennelly; works by George Walker and Otto Luening. Weill Recital Hall at 8:30. $8.

PENDERECKI STRING QUARTET—Quartets by Haydn, Penderecki, Bacewicz, Mendelssohn. Kosciuszko Foundation House, 15 E. 65th St. (734-2130), at 5. $25, with reception.

NEW PATHS FOR FLUTE—Flutists Stefani Starin, Gary Roba, Robert Dick, with Dean Drummond and Dominic Donata on the zoomoozophone, Elizabeth Rodgers on prepared piano, percussionist James Pugliese; Ted Mook conductor. CAMI Hall, 165 W. 57th St. (675-1932), at 5:30. $8.

CHRISTINE DIWYK, pianist. Weill Recital Hall at 5:30.

ST. GEORGE'S CHORAL SOCIETY—"A Salute to Black History Month and Tribute to Harry Burleigh." Spirituals, selections by Ellington, and Father Guido Haazen's *Missa Luba*. St. George's Church, 209 E. 16th St. (475-0830), at 4. $7. At 3:30: an organ recital.

SCOTT HAMILTON QUINTET—"Heavenly Jazz" at Church of the Heavenly Rest, Fifth Ave. at 90th St. (741-8058), at 5. $10, to benefit the Day School.

POWELL QUARTET—Works for four flutes by Hessenberg, Lemeland, Laderman (N.Y. premiere), Sousman; arrangements of works by Debussy, Dvorak, Dowland, Monteverdi. St. Mark's Church, Second Ave. and 10th St., at 4. $10.

NORTH/SOUTH CONSONANCE—"Glasnost and New Music"; soprano Marni Nixon, pianist Max Lifchitz, and ensemble; commentator Harlow Robinson. U.S. premieres by Denisov, Knaifel, Korolyov, Pavlenko, Sergeeva, Shostakovich. Christ and St. Stephen's Church, 120 W. 69th St., at 3. $10.

NEWBERRY CONSORT, Mary Springfels director. "Music Before 1800: Imperial Entertainments, Music for the Habsburg Courts of Madrid and Naples." Corpus Christi, 529 W. 121st St. (666-0675), at 4. $15.

ODYSSEY CHAMBER PLAYERS—See 2/23 for program. Today at Madison Avenue Presbyterian Church, 73rd St., at 4. Donation.

ISO ORCHESTRA, Jonathan Strasser conductor. Works of Mozart, Sibelius, Mendelssohn, Humperdinck. St. Bartholomew's Church, Park Ave. and 50th St. (751-1616), at 4. $5.

RIVERSIDE INSPIRATIONAL CHOIR, Nedra Neal director; soprano Pamela Smith. "That Old Time Religion." Riverside Church, the Drive at 122nd St. (222-5900), at 3. $5. At 2:30, carillonneur Joseph Davis.

RICHARD LOCKER, cellist/**DAVID BUECHNER,** pianist.

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Music of Boccherini, Bach, Mendelssohn, Rachmaninoff. New York Society for Ethical Culture, 2 W. 64th St., at 3. Free.

BLAIR RESIKA, mezzo-soprano/**KATE HURNEY,** soprano/**ALVIN NOVAK,** pianist. "Songs My Grandmother Taught Me": Abt, Hyde, Liszt, Saint-Saens, Tosti, others. Roger Smith Hotel Penthouse, Lexington Ave. at 47th St. (914-658-8524), at 5. Free (limited seating).

GRAMERCY WIND QUINTET—Nicholas Roerich Museum, 319 W. 107th St. (864-7752), at 5. Free.

MARSHA HEATHER LONG, organist. St. Thomas Church, Fifth Ave. and 53rd St., at 5:15. Free.

JOHN LEE, tenor, with pianist Sylvia Kahan. Music by Debussy, Poulenc, Milhaud, Ravel, Faure, Chausson, others. St. Peter's Church, Lexington Ave. and 54th St., at 2. Free.

AMJAD ALI KHAN—See 2/21. Today at 3.

ST. PETER'S CHURCH—At 5, Jazz Vespers, with Bob Cunningham & Friends; offering. At 7, Matthew Shipp Duo; $5. Lexington Ave. and 54th St.

MUSIC BY RAY HENDERSON—Six singers perform. Metropolitan-Duane Church, Seventh Ave. at 13th St. (243-5470), at 3. Free, or $5 suggested donation.

WENDY BROWN, soprano/**ARLENE SHRUT,** pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

NEW YORK BAROQUE, with sopranos Brook Hedick, Marlene Whittemore, bass Timothy Urban. Music of 17th-century Germany, by Buxtehude, Bruhns, Pachelbel, Reincken, Weckmann. First Unitarian Church, Pierrepont St. and Monroe Pl., Brooklyn (718-852-4544), at 4. $8.

MEL TORME/McGUIRE SISTERS—Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 3. $15–$25.

BANAT-KAGAN CHAMBER PLAYERS—Violinist Gabriel Banat, violist Diana Banat, cellist Gerald Kagan, pianist Susan Kagan. Brahms, Faure, Dvorak. Wave Hill, Independence Ave. and W. 249th St., Bronx (549-3200), at 3. $10, including grounds admission.

STATEN ISLAND SYMPHONY—Chamber ensemble, Robert Kogan director. Bach's "Brandenburg" Concerti Nos. 3 and 6; Copland's *Appalachian Spring,* complete original version. Christ Church, 76 Franklin Ave., S.I. (718-390-3426), at 3. $12.

BETH LEVIN, pianist. Works of Beethoven, Schumann, Berg. Brooklyn Conservatory of Music, 58 Seventh Ave. at Lincoln Pl. (718-622-3300), at 2. $8.

CHAMINADE STRING QUARTET—BACA program honoring Black History Month. Brooklyn Museum, Eastern Pkwy., at 2. Free, with museum admission.

BARGEMUSIC—See 2/21. Today at 4.

Monday, February 25

SAN FRANCISCO SYMPHONY, Herbert Blomstedt conductor; cellist Yo-Yo Ma. Perle's *Sinfonietta II* (N.Y. premiere); Hidnemith's Cello Concerto; Beethoven's Symphony No. 4. Carnegie Hall at 8. $25, $30.

MUSICIANS FROM MARLBORO—Mozart's Piano Quartet K. 478; Webern's String Trio Op. 20; Franck's Piano Quintet in f. Alice Tully Hall at 8. $10.50–$15.

NEW YORK ART ENSEMBLE, violinist Rolf Schulte, Jonathan Hass conductor, others. Beynon's *Rose Sonata;* Stahly's *Dreaming With Mondrian;* Kurtz's *Last Contrabass in Las Vegas;* Cionek-Deal's *Space—an opera in capsule form.* Merkin Concert Hall at 8. $10.

VIRTUOSI QUINTET, with pianist Cameron Grant. Music of Reicha, Mozart, Jersild, Thuille, Milton Phibbs (world premiere). Weill Recital Hall at 8. $8.

FOCUS!—See 2/22. Tonight at the Juilliard Theater, 155 W. 65th St., at 8: Milhaud's Chamber Symphony No. 4; Bartok's Piano Sonata; Falla's Harpsichord Concerto, Webern's Variations for Piano; Slonimsky's *Advertising Songs;* Stravinsky's Concerto for Two Solo Pianos.

LENNY PICKETT, composer-saxophonist, with members of the Borneo Horns, others. "A Short March Into the Future," a program of original compositions, including excerpts from *Welfare.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $10.

YARI BOND, cellist/**RICHARD GOLDSMITH,** clarinetist/**JON KLIBONOFF,** pianist. Music by Chopin, Poulenc, Tate, Lutoslawski. CAMI Hall, 165 W. 57th St., at 8. $5.

BONNIE MACLEOD, pianist-composer. Music by Bach, Beethoven, Scriabin, Chopin, MacLeod. Universalist Church Sanctuary, 4 W. 76th St., at 7. $5.

JEREMY McCOY, double-bassist/**NELSON PADGETT,** pianist. Works by Couperin, Bottessini, Druckman, Handel. St. Paul's Chapel, Broadway and Fulton St., at noon. Free.

MOZART IN THE MARKET—See 2/21. Today at noon: the Ahn Trio: Piano Trio in C, K. 548.

MYUNG KEH, pianist. Donnell Library Center, 20 W. 53rd St., at 2:30. Free.

CHRISTOPHER BERG, guitarist. Bach, Scarlatti, Mozart, Walton. Levenson Hall, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 12:15. $5.

Tuesday, February 26

VIENNA PHILHARMONIC, Claudio Abbado conductor; mezzo-soprano Brigitte Fassbaender. "Lied der Waldtaube" from Schoenberg's *Gurrelieder;* Bruckner's Symphony No. 4, "Romantic." Carnegie Hall at 8. Remaining tickets at box office.

SPECULUM MUSICAE—Music by Rand Steiger, Babbitt, Shapey, Shifrin. Merkin Concert Hall at 8. $12.

FOCUS!—See 2/22. Tonight: at the Juilliard Theater, 155 W. 65th St., at 8: Cowell's *Hymn and Fuguing Tune No. 7;* Mennin's Five Pieces for Piano; Hindemith's Sonata for Four Horns; Nancarrow's Trio for Clarinet, Bassoon, Piano (world premiere); Schoenberg's String Quartet No. 4.

NEW YORK PHILHARMONIC—See 2/21.

CHAMBER MUSIC SOCIETY—See 2/24. Tonight at 8.

HUNTER SYMPHONY, Clayton Westermann conductor; mezzo-soprano Frederica Von Stade. Beethoven's "Leonore" Overture No. 3; Mahler's *Songs of a Wayfarer;* Hindemith's *Mathis der Maler;* Canteloube's *Songs of the Auvergne.* Hunter College Auditorium, 69th St. east of Park Ave. (772-4448), at 7. Benefit for Hunter Symphony Endowment Fund: $150–$1,200, including a post-concert dinner.

GOODMAN CHAMBER CHOIR, Andrea Goodman director. Music by Ligeti, Penderecki, Rachmaninoff, Swiridov, Sidelnikov (U.S. premiere). Church of St. Mary the Virgin, 145 W. 46th St. (254-1717), at 8. $12.50.

S.E.M. ENSEMBLE—Two premieres by David Tudor. Paula Cooper Gallery, 155 Wooster St. (674-0766), at 8 and 9. $10

MUSIC MOBILE, Bruno Ferrandis conductor. Music of Ligeti, Zappa, Ravel, Murail. St. Peter's Church, Lexington Ave. and 54th St., at 8. $12.

LENNY PICKETT—See 2/25.

SUSAN SOBOLEWSKI, pianist. Music of Rachmaninoff, Scriabin, Chopin, Szymanowski, Messiaen. St. Bartholomew's Church Chapel, Park Ave. and 50th St. (751-1616), at 6. $5.

ARMENTA ADAMS, pianist. Music by Bach, Beethoven, Swanson, Joplin, Prokofiev. Trinity Church, Broadway at Wall St., at 1. Free.

MOZART IN THE MARKET—See 2/21. Today at noon: clarinetists John Craig Barker, Bohdan Hilash; bassoonist Steven Wangler; Divertimenti Nos. 2, 4 for Three Basset Horns (transcribed), K. 439b.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/20. Tickets, $19–$102. 2/18 at 8: Mozart's *Le Nozze di Figaro,* Conlon conducting; Coburn, Donath, Von Stade, Hynninen, Ramey, Christin, Laciura, Korn, Grant, Velis, Courtney. 2/19 at 8: Puccini's *La Boheme,* Badea conducting; Hong, Merritt, Domingo, Schexnayder, Cowan, Cheek. 2/20 at 8: Verdi's *Luisa Miller,* Santi conducting; Esperian, I. Jones, Christin, Pavarotti, Nucci, Kavrakos, De Grandis. 2/21 at 8: Beethoven's *Fidelio,* Perick conducting; Ingrid Haubold (debut), Blegen, Lakes, Kaasch, Welker, Macurdy, Cheek. 2/22 at 8: *Le Nozze di Figaro;* same as 2/18. 2/23 at 1:30: *La Boheme;* same as 2/19 (broadcast, WQXR). 2/23 at 8: *Luisa Miller;* same as 2/20, except S. Dunn for Esperian, Plishka for Kavrakos. 2/25 at 8: Janacek's *Katya Kabanova,* Mackerras conducting; Gabriela Benackova (debut), Rysanek, Quittmeyer, Ochman, Glassman, Peter Straka (debut), Haugland; new production, directed by Jonathan Miller; sets and costumes by Robert Israel.

Other

AFTER DINNER OPERA CO.—Double bill by Alonzo Levister: *The Happy Hypocrite,* "a lyric valentine chamber opera," based on Max Beerbohm's story; also *Blues in the Subway,* "concerned with love." Donnell Library Center, 20 W. 53rd St. 2/25 at 6. Free.

AMERICAN CHAMBER OPERA COMPANY—Triple bill: *Frustration,* by Sheldon Harnick—"*Pelleas and Melisande* in 7 hilarious minutes"; *The Stoned Guest,* by P.D.Q. Bach—" *Don Giovanni* revisited by the 'besotted Bach' "; *Blennerhassett,* by Giannini (stage premiere)—a radio opera about Aaron Burr. Marymount Manhattan Theater, 221 E. 71st St. (781-0857). 2/22, 23, 3/1, 2 at 8. $15.

CONCERT EVENING OF FRENCH OPERA—Double bill: Bizet's *Le Docteur Miracle* and Andre Gretry's *Les Deux Avares* (1770). L'Opera Francais de New York, Yves Abel music director, Suzanne Melvoin director. French Institute/Alliance Francaise, Florence Gould Hall, 55 E. 59th St. (355-6160). 2/23 at 8. $15.

DANCE

New York City Ballet

NEW YORK STATE THEATER—Tickets, $7–$50. The final week's programs: 2/19 at 8: *Coppelia.* 2/20 at 8: *La Source; Ives, Songs; La Valse.* 2/21 at 8: *Concerto Barocco, Duo Concertant, Stars and Stripes.* 2/22 at 8: *Waltz Trilogy; Ives, Songs; Stars and Stripes.* 2/23 at 2: *Coppelia.* 2/23 at 8: *Concerto Barocco; Ives, Songs; Stars and Stripes.* 2/24 at 1: *Waltz Trilogy, Kammermusik No. 2, Quiet City, Tchaikovsky Piano Concerto No. 2.* 2/24 at 7: benefit for Dancers Emergency Fund (870-5585).

Feld Ballets/NY

JOYCE THEATER—Through 3/10. Tickets, $27. 2/19 at 8: *Ah Scarlatti, Charmed Lives, Ion, Common Ground.* 2/20, 22 at 8: *Consort, Charmed Lives, Ion, Intermezzo No. 1.* 2/21 at 8: *Contra Pose; Fauna, Kore, Savage Glance.* 2/23 at 8: *Contra Pose, At Midnight, Embraced Waltzes.* 2/24 at 2: *A Footstep of Air, Savage Glance, Skara Brae.* 2/24 at 7:30: *Ah Scarlatti, Fauna, Shadow's Breath, The Jig Is Up.*

Other

AMERICAN BALLROOM THEATER—Graciela Daniele's *Presley Pieces,* dances of the '50s and '60s. Also a session when the audience can learn the steps and join the dancers. WFC Winter Garden, Liberty and Vesey Sts., Hudson River and West St. 2/20 at 7. Free.

GALLMAN'S NEWARK DANCE THEATRE—"Three Generations of Modern Dance": 2/20 at 8: works of Alfred Gallman, including *Behind the Garden* (N.Y. premiee). 2/21 at 8: Fred Benjamin. 2/22 at 8: Gallman, Benjamin, and Talley Beatty. Theater of Riverside Church, the Drive at 120th St. (864-2929). $10.

MORNINGSIDE DANCE FESTIVAL—2/25–3/7. Works of 25. 2/25, 26 at 8: performances by Randa Broughton/Lynn Brown, Jill Crosby, Rell Dean, Kelly Holt/Jan Hyatt, Francine Landes, Catherine Mapp, Don Prosch. Theater of Riverside Church, the Drive at 120th St. (678-3298). $10.

OTRABANDA COMPANY—Dance-theater piece, *Green Eyes Are Fine,* by Roger Babb, choreography by Rocky Bornstein, music by and performed by "Blue" Gene Tyranny. P.S. 122, 150 First Ave. at 9th St. (477-5288). 2/21–24, 2/28–3/4 at 9:30. $10.

PAT TONY Y NOT TAP—Tap, comedy, music. Tony Waag and Pat Tortorici. Woodpeckers Tap Dance Center, 170 Mercer St. (219-8284). 2/22, 23 at 8. $10.

PAT HALL-SMITH—A collaboration with director-video artist Mara Alper, *Silent Echoes.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 2/21, 22, 23 at 8; 2/24 at 3. $12.

RICHARD BILES DANCE COMPANY—With guests Luise Wykell, Susannah Hewson. Program includes four premieres. St. Mark's Church, Second Ave. and 10th St. (989-4391). 2/21–24 at 8. $10.

TULSA BALLET THEATRE—Balanchine's *Mozart Violin Concerto;* Ruth Page's *The Merry Widow.* Lehman Center, Bedford Park Blvd. West at Goulden Ave., Bronx (960-8833). 2/23 at 8. $15–$20.

OTHER EVENTS

COMPILED BY EDNA LAROCHE

REVELS AND CAUSES—The **Wagner Society of New York** benefits from the Alexander Kipnis Centennial celebration on 2/23. Highlighted by visual materials from the personal collection of his son Igor Kipnis, the evening will also feature Mme. Jarmila Novotna, sharing thoughts about the Russian bass. The reception begins at 5:30, with dinner and the program to follow at the Liederkranz Foundation, 6 E. 87th St. Tickets are $50 with a patron donation of $100; to reserve, call 749-4561 . . . Author and lecturer Tony Hiss narrates a slide show based on his book, *The Experience of Place,* during the **Civitas** benefit on 2/25, 6:30–8:30. The nonprofit organization monitors development and tries to improve the quality of life on Manhattan's East Side. In addition to the benefit at Christie's Auction Gallery, Park Ave. at 59th St., a preview of soon-to-be auctioned 19th century European paintings, drawings, and watercolors. To reserve, 996-0745; $35.

JOHNNY WALKER NATIONAL COMEDY SEARCH—For anyone who has ever thought about becoming a stand-up comedian, here's the perfect opportunity to see if you're up to the challenge. Two-minute auditions are being held on 2/20 at The Improv, 358 W. 44th St., for the first 100 aspiring comedians who show up. The eventual prize is $25,000 and appearances around the country. For more information, call 1-800-926-5444.

ANTIQUARIAN BOOK FAIR—On exhibit at this twelfth annual fair is a set of Shakespeare Folios, which are three of the four 17th-century printings of Shakespeare's plays. Over 70 dealers are expected to show off their rare prints, collectors' editions, 19th- and 20th-century novels, and volumes on music and sports. Tickets are $12 on 2/22, 6–10, and that ticket is good for the whole weekend; $5 on 2/23, noon–7; $3 on 2/24, noon–5, P.S. 3, 490 Hudson St., between Christopher and Grove Sts.

AIDS EPIDEMIC ON FILM—An eight-part series on the AIDS crisis begins at the Queens Museum on 2/23 at 2. Each week through 4/13, some real-life stories captured by various filmmakers (one or two of whom will appear at the Museum) will be shown in conjunction with the exhibit **Luis Cruz Azaceta: The AIDS Epidemic Series,** also at the Museum. Some of the screenings are geared to help children understand the devastating disease.New York City Building, Flushing Meadow-Corona Park (718-592-2405), Flushing. Museum admission.

BLACK HISTORY MONTH—John Jacob, president of the National Urban League, is the guest speaker at the Mariner's Temple Baptist Church, 3 Henry St.(near Chatham Square), on 2/20 at noon. The **Lunch Hour of Power** is a service of spiritual renewal that also includes the "Voice of Praise" choir . . .Using live performances, film, and slides of the original production of **Shuffle Along,** Delilah Jackson, founder and director of the Black Patti Project, salutes the 70th anniversary of this 1921 musical. 2/23 at 2, Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672). $5 . . .The American Museum of Natural History, Central Park West at 79th St. (769-5315), honors Black-Americans who've made contributions from 1700 to the present with **poetry, song, and dance** on 2/23, 24, between the hours of 1 and 4:30. Mandinka folklore and a talk on quilting are also scheduled. On 2/24 at 2 and 4: **Afro-Caribbean Rhythms** with the Spirit Ensemble. Museum admission . . .**Black Women in Business: Starting Your Own,** presented by the Women's Center for Education and Career Advancement (964-8934), happens on 2/20, 6–8. The women will share their knowledge on how to turn "homespun skills into income-generating skills; starting with little or limited capital"; and the financial services available. The New Yorker Club, 123 W. 43rd St. $10 . . .Songs that reflect the **struggle for freedom** are presented at Bronx Community College, University Ave. and W. 181st. St., on 2/20 at 10 a.m. and noon in the Gould Memorial Library Auditorium. Free . . .Lehman College, Bedford Park Blvd. West and Goulden Ave. (960-8211) has a **Dance Theatre of Harlem** demonstration planned for 2/22 at noon. Free . . .February 24 has been designated **Peanut Day** by the Brooklyn Botanic Garden, 1000 Washington Ave. (718-622-4433).Activities focusing on the popular food are planned, along with a performance about George Washington Carver, who researched the peanut . . .LeRoy Multrie and Dennis Hite take part in **A Conversation With Black Artists** on 2/25. The program is free with Museum admission at the Staten Island Institute of Arts and Sciences, 75 Stuyvesant Pl. (718-727-1135); reserve.

PURIM CARNIVAL—One of the happiest of Jewish holidays falls on 2/27 and 28 this year, but on 2/24 from 1–4, the Central Queens YM & YWHA is having its annual festival. Booths, arts and crafts, family workshops, and a snack bar will take over the building at 67-09 108th St. (718-268-5011). $2.

LECTURES, READINGS, AND POETRY—**Kafka Revisited** will be presented by Ernst Pawel and Leigh Hafrey on 2/21 at 8:15, free, and **Norman Mailer,** best known for *The Armies of the Night* and *The Executioner's Song,* will read from his upcoming book on 2/25 at 8 p.m., $12; Both at the Poetry Center of the 92nd Street Y, 1395 Lexington Avenue (415-5450). . .Architects discuss how technical aspects of government regulations affect the creative process in **Housing III: Designs for Living** at the Brooklyn Public Library Auditorium at Grand Army Plaza (718-788-8549), 2/23 from 3-5. Free. . .Outspoken **Quentin Crisp** will talk "On Wit" at the New York Public Library, Fifth Ave. at 42nd St. (930-0571) on 2/20 at 6. Free. . . "Face the Music" features a conversation between composer **Anthony Davis,** scholar **Henry Louis Gates, Jr.,** and critic **Thulani Davis** with music, including arias from Davis's operas "X (The Life and Times of Malcolm X)," on 2/21 at Symphony Space, 2537 Broadway at 95th St. (864-5400), at 8. $6 and $10.

PEACE CELEBRATION—A major gathering takes place at the Cathedral of St. John the Divine's Synod Hall, Amsterdam Ave. at 110th St., on 2/19 at 7. Recording artists, musicians, and actors including Quincy Jones, Donna McElroy, Marvin Winans, Richie Havens, Malcolm Jamal Warner and many others will perform in a "call for world peace." Free.

INTERNATIONAL JEWISH EXPO—Samples of kosher food, prizes, and entertainment can be found in the "world's largest celebration of kosher food and Jewish life," at the Passenger Ship Terminal, Pier 88, 12th Ave. and 48th St., during the following hours: 2/18, 10 a.m.–6.

ELLIS ISLAND IMMIGRATION MUSEUM—The city's newest museum (363-3260) is in the restored and refurbished main building of one of the country's first federal immigration stations. Commemorating America's immigrant heritage are four exhibits: "The Peopling of America"; "Through America's Gate"; "The Peak Immigration Years (1892–1924)"; "Treasures From Home." Oral history and a film, too, and National Park Service Rangers to answer questions. Open daily; Mon.–Fri. 9 a.m.–5; Sat. and Sun. 9–6. Ferry from Battery Park includes admission: adults $6; children 3–11, $3.

THE SEPHARDIC JOURNEY: 1492–1992—An exhibit chronicling the history and lives of Jewish communities throughout the world whose members are descendants of Spanish and Portuguese Jews is on view at Yeshiva University Museum, Amsterdam Ave. at 185th St. (960-5390). Many of the artifacts from Turkey, Greece, Morocco, Israel, Syria, and many other countries reflect the migrations spanning three continents and are being shown for the first time. Museum hours are on Sun. from noon–6; Tues.–Thurs., 10:30 a.m.–5. $3 adults; $1.50 children.

TOURS

YORK AVENUE ESTATE—Coalition to Save City & Suburban Housing hosts a walk 2/23 at 1, rain or shine. See the Yorkville landmark 14 buildings, a square city block of historic model tenements, and visit an apartment in one of them. Meet on S.E. corner of 79th St. and York Ave. $5 (744-3958). $5.

CHUMLEY'S IN THE VILLAGE—2/20 at 1, the Museum of the City of New York hosts a visit to this venerable—and venerated—Greenwich Village pub/bar on its "Gathering Places" series, in connection with the exhibit "Within Bohemian Borders." Dining historian Martin D. Hyman will talk about literary and social matters. $25; reserve (534-1672, ext. 207).

CITYWALKS—Tours with John Wilson. 2/23 at 1, **Greenwich Village;** from its past as a true village into its bohemian history and the present; meet at S.W. corner of Fifth Ave. and 8th St. . . . 2/24 at 1, **Fifth Avenue,** from 42nd Street to Grand Army Plaza; meet on S.W. corner of Fifth and 42nd. $12 (989-2456).

ADVENTURE ON A SHOESTRING—2/23 at noon, **Herald Square and neighborhood,** one of the busiest business districts in the city, seeing along the way the Empire State Building, Macy's, Madison Square Garden, and the General Post Office . . . 2/24 at 3, the **Fort Washington area** in upper Manhattan, "city and suburbia" at once; focus is on geology, Revolutionary War history, and modern development. Each tour, $5; phone to reserve (265-2663).

TOURS WITH THE 92ND STREET Y—Phone or send for brochure on out-of-town and special-interest events. In town this week (must reserve ahead): 2/22 at 3, a visit to the restaurants **Palio** and **Remi,** each noted for the murals that play a part in the design; $20 . . . 2/24 at 1, visits to the **art studios** of a sculptor, a painter/print artist, and a constructivist of cityscapes; $15 (996-1100).

SIDEWALKS OF NEW YORK—517-0201 for information. Each tour, $10. 2/23, 24 at 6: **Ghosts After Sunset;** meet at Washington Square Arch for a tour of the "haunted" Village, including the Mark Twain house and Gay Street . . . 2/24 at 2: **Historic Greenwich Village;** meet at Washington Square Arch to hear about folklore, architecture, history . . . 2/24 at 2: **Famous Murder Sites;** meet in front of the Omni Park Central Hotel, Seventh Ave. at 56th St., to take in the locales of some of the city's past crimes.

CENTRAL PARK—"Walks and Talks"; 2/24 at 2, meet at Loeb Boathouse, 75th St. and the East Drive, for "Cool Creatures"; learn how the park's winter inhabitants adapt and survive. Free.

URBAN PARK RANGERS—Walks and workshops; phone for details of the weekend programs. **Bronx** (548-7070). **Brooklyn** (718-287-3400). **Manhattan** (427-4040); also see "Central Park," above. **Queens** (718-699-4204). **Staten Island** (718-667-6042).

NATURE WALKS—At **Wave Hill,** W. 259th Street and Independence Ave., Bronx (549-3200): Each Sat. and Sun. at 1, orientation walks; every Sun. at 2:15, greenhouse-and-garden walks. All free with admission to the grounds; $2 . . . **New York Botanical Garden,** 200th St. and Southern Blvd., Bronx (220-8747): Guided tours of the Enid A. Haupt Conservatory, with its Palm Court. Fern Forest, and Desert Plant Collection in 11 glass houses; Thur. at 1:30, Sat. and Sun. between 11 a.m. and 4. Free with $3.50

SOLUTIONS TO LAST WEEK'S PUZZLES

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EVENTS

Conservatory admission (seniors and students, $1.25); admission free to all Sat., 10 a.m.–noon. Voluntary-contribution admission to Garden grounds . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Douglaston, Queens (718-229-4000): 2/23 at 11 a.m., "Signs of Spring in the Wetlands," a search for birds and plants that are rushing the season just a bit; $3.

GRAND TOUR OF MIDTOWN—A weekly walk hosted by the Grand Central Partnership and led by "urban detective" and historian Justin Ferate. Every Fri. at 12:30, *the 90-minute* walk begins at the Philip Morris Building, south side of 42nd St. at Park Ave. "The truth about Midtown Manhattan"—facts about interiors, underground activity, air space, and art collections that most people don't know about. Free.

NEW YORK PUBLIC LIBRARY—"Between the Lions," a one-hour tour of the **Central Research Library,** Fifth Ave. and 42nd St., that includes anecdotes about art, history, literature, and architecture. Daily except Sun. and holidays at 11 a.m. and 2 p.m., from the Visitor Information desk. Free. Also, daily at 12:30 and 2:30, tours of the current Gottesman Hall exhibit. Also, Thur. and Sat. at 1, a 30-minute tour of the ex*hibit* "*Building the New York Public Library*" and its archival drawings, photographs, and memorabilia (930-0501) . . . **New York Public Library for the Performing Arts,** 40 Lincoln Center Plaza at 65th St. (870-1670): Tours of the dance, theater, music, and recorded-sound collections; each Wed. at 2. Free . . . **Mid-Manhattan Library,** Fifth Ave. at 40th St. (340-0934). Tours of the largest circulating and reference library in the branch system; Mon., Wed., Fri. at 2:30. Free. . . . **Schomburg Center for Research in Black Culture,** 515 Lenox Ave. (491-2200). By appointment only.

GRAND CENTRAL TERMINAL—Weekly tour with the Mu*nicipal Art Society (935-3960), each Wed. at 12:30.* Meet outside Chemical Bank's Commuter Express, and learn about the station's architecture, history, and future. Includes a walk across the windows' glass catwalks. Free.

SHORE WALKERS—The group's goal is to trek around all the waters and shorelines of New York. Most tours are $3 for nonmembers.

OUTDOORS CLUB—Write for schedule of out-of-town hikes: P.O. Box 227, Lenox Hill Station, New York 10021. Also phone about bike trips: 228-3698.

URBAN TRAIL CONFERENCE—For information on out-of-town hikes: Bowling Green Station, Box 264, N.Y., N.Y. 10274 (718-274-0407).

COMPILED BY FLORENCE FLETCHER

SPORTS

BASKETBALL—Knicks, Madison Square Garden (465-MSG1). $12–$45. 2/19 at 7:30: vs. Atlanta; 2/21 at 7:30: vs. Seattle; 2/26 at 7:30: vs. Washington-. . .**New Jersey Nets,** Meadowlands Arena, E. Rutherford, N. J. (201-935-8888). $18–$22. 2/19 at 7:30: vs. Sacramento; 2/23 at 7:30: vs. Philadelphia; 2/26 at 7:30: vs. Indiana.

HOCKEY—Rangers, Madison Square Garden (465-MSG1). $12–$45. 2/18 at 1:30: vs. New York Islanders; 2/24 at 1:30: vs. New Jersey . . .**Islanders,** Nassau Veterans Memorial Coliseum, Uniondale, L. I. (516-794-4100). $10–$30. 2/23 at 7:35: vs. Philadelphia; 2/26 at 7:35: vs. Buffalo . . .**New Jersey Devils,** Byrne Arena, E. Rutherford, N. J. (201-935-6050). $14–$24. 2/18 at 7:45: vs. Edmonton; 2/22 at 7:45: vs. Pittsburgh; 2/25 at 7:45: vs. Washington.

COLLEGE BASKETBALL—Madison Square Garden (465-MSG1). $16, $20. 2/20 at 7: Syracuse vs. St. John's;2/23 at 6: Dayton vs. Fordham; at 8: Notre Dame vs. St. John's; 2/25 at 7:30: Georgetown vs. St. John's.

STEPS—Bagel Run, 2/24 at 10 a.m. Runners of all ages and paces are invited to participate in this 10-kilometer run, which begins and ends in Central Park, near Columbus Circle. NYRRC, 860-4455. $15–$20.

TRACK AND FIELD—USA/Mobil Championships, 2/22 at 6:30. $8–$24. Madison Square Garden (465-MSG1).

HORSE RACING—Aqueduct Winter Meeting, through 3/11 (718-641-4700). Daily except Tue.; post time: 12:30. $2, Grandstand; $5, Clubhouse. Featured: 2/18, Stymie Hdcp; 2/23, Sporting Plate Hdcp.; 2/24, Correction Hdcp.

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ACTIVITIES FOR CHILDREN

COMPILED BY KATE O'HARA

THEATER OF ILLUSION—Very Young People Series. Peter Samelson entertains children ages 3–8 and their families with music, magic, and mime. 2/24 at 1:30 and 3:30. 92nd St. Y, 1395 Lexington Ave. (996-1100). $12.

KIMBERLY GALLERY—In honor of **Black History Month,** the gallery is presenting works by African-American children's book illustrators through 3/2. Tues.–Sat., 11 a.m.–7. 112 Mercer St. (274-1741).

SNEAKERS—Pop-rock musical reflecting the humorous and sometimes difficult aspects of being a kid in the '90's. 2/23 at noon and 3/9 at 2. Producers' Club, 358 W. 44th St. (734-0535). $8; adults $10. Reserve.

HOW THE WORLD GOT WISDOM: A CELEBRATION OF AFRICAN FOLKLORE—Four traditional African tales that combine dance and music. Sat. and Sun. at 1 and 3:30. Through 3/17. Hartley House Theatre, 413 W. 46th St. (666-1716). $6.

THE PAPER BAG PLAYERS—When My Cousins Slept Over. These seasoned entertainers return with a brand-new show featuring an old-fashioned Western thriller and plenty of audience participation, for ages 4–9. Sat. and Sun. at 2; through 3/10. Symphony Space, Broadway and 95th St. (864-5400). $12.

A JOURNEY TO AFRICA—Virtuoso dancing, singing, and music by the Ishangi Family. The dancers will explain dance movements, translate songs, and tell the religious significance of the instruments used. 2/24 at 2. Bank Street College Education, 610 W. 112th St. (222-6700 ext. 277). $2.50; adults $4.50.

MICHAEL TAUBENSLAG PRODUCTIONS—The Little Mermaid. 2/24 at 1 and 2:30. Jan Hus Playhouse, 351 E. 74th St. (772-9180). $4.95.

LITTLE ORCHESTRA SOCIETY—Happy Concerts for Young People. Conductor Dino Anagnost teaches children aged 6–12 how various instruments are featured against an orchestral backround, with works by Gershwin, Herbert, Tchaikovsky, Mozart, and others. 2/23 and 2/24 at 10:15 a.m. and 1:15. Florence Gould Hall, French Institute/Alliance Francaise, 55 E. 59th St. (704-2100). $28; reserve.

KIDS ARTS TRIBECA—The Ugly Duckling. The California Theatre Center performs a musical version of the Andersen classic. For ages 4–11. 2/23 at 1. The Triplex, Borough of Manhattan Community College, 199 Chambers St. (618-1980). $6; reserve.

GARBAGE IS GARBAGE—An eco-musical for children. Book by Bill Wheeler. Music by Jan Callner. Sat. and Sun. at 1; through 3/17. Wings Theatre in The Archive, lower level, 154 Christopher St. (627-2961) $5.

LIONS, LEOPARDS, AND LITTERBUGS—Sami the Space Scout and the animals from the magic forest join forces to clean up the planet Earth. Sat. and Sun. at 3. Fourth Wall Theater, 79 E. 4th St. (254-5060). $4; adults $6; reserve.

THEATREWORKS/USA—Rapunzel. A musical adaptation of the Grimm fairy tale. Book and lyrics by Marta Kauffman and David Crane; music by Michael Skloff. Sat. and Sun. at 12:30, through 3/10. Promenade Theatre, 2162 Broadway at 76th St. (677-5959). $13, $16.

THE PUPPET PLAYHOUSE—Suns and Moons All Over. Stories and puppetry by Sopyla. 2/23 and 2/24 at 10:30 and noon. The Mazur Theatre at Asphalt Green, 555 E. 90th St. (369-8890). $3.50; reserve.

ALFRED THE DRAGON AND THE PHANTOM BALLOON STEALERS—Someone is stealing the balloons in Central Park. Alfred, the balloon lady, and the zookeeper solve a mystery with a little help from the audience. For ages 3–7. Sat. at 3. New Media Repertory, 512 E. 80th St. (734-5195). $5; adults $6; reserve.

WISEACRE FARM—Life on the farm turns wild and zany when the audience participates and Ralph Difiore directs. Sat. and Sun. at 1. 13th Street Theater, 50 W. 13th St. (675-6677). $4.

CHILDREN'S MAGIC MATINEE—Performers Brian McGovern and Larry Maples lead this magic matinee—an hour-long show with audience participation, for children 4–10. Sat. at 2. Mostly Magic, 55 Carmine St. (924-1472). $10; reserve.

THE PUPPET COMPANY—Franklin the Wizard. Young Henry and the Wizard meet the friendly dragon. A variety show follows with Rocket the roller-skating marionette and the sensational Clockettes. Sun. at noon, 2, and 3:30; through 4/21. 31 Union Square West, Loft 2B (741-1646). $5; reserve.

LITTLE PEOPLE'S THEATRE COMPANY—Cinderella and **The Three Little Pigs,** Sat. at 1:30 and Sun. at 3; through 4/7. 39 Grove St. (765-9540). $6; reserve.

BOOKS OF WONDER—"Storytelling Sunday" for children ages 3 and up. 2/24 at 11:30 a.m. Corner of Hudson and Barrow Sts. (645-8006). Free.

MARIONETTE THEATER—The Magic Flute. Mozart's lively opera is performed by colorful marionettes at this mini–Broadway house. Sat. at noon and 3. Marionette Theater, 81st St. and Central Park West entrance, south of the Delacorte Theater (988-9093). $3; reserve.

HANSEL AND GRETEL—A musical presented by the Bennington Puppets. 2/23 at 11 a.m. and 2. St. Hilda's & St. Hugh's School, 619 W. 114th St. (932-1980). $8; reserve.

COUSIN ARTHUR'S BOOKSHOP—Storytelling with Ann McCormack. 2/21 at 11 a.m. Cousin Arthur's, 82 Montague St. (718-643-1232), Brooklyn. Free.

CENTRAL PARK PROGRAMS—The Dairy: Wax Wonders. Light the darkness of winter with tiny tapers and wax creations. 2/24 at 1 and 3. 64th St., mid-park (397-3165). Free; reserve.

50 YEARS OF ART IN JEWISH EDUCATION—A multimedia exhibition with paintings by children on world events from 1940 to 1950. Hours: Mon.–Thur. 11 a.m.–4; Fri. 11 a.m.–1; through 3/3. Board of Jewish Education Building, 426 W. 58th St. (245-8200). Free.

RE-CREATING RADIO—A workshop for children ages 8–14 to explore the "Golden Days" of radio. Children can re-create various types of drama and sound effects during this series. Saturdays from 10–11:30 a.m. $5; advance tickets recommended (752-4690). . . **Saturday Screenings: The Reluctant Dragon; Digging Up Dinosaurs; Where the Wild Things Are.** 2/23 at 12:30 and 3:30. Museum of Broadcasting, 1 E. 53rd St. (752-7684). Museum admission.

CONCERT FOR KIDS—Songs and puppetry from Janice Buckner. 2/23 at 11 a.m. and 1. Parkside Children's Workshop, 42 E. 5th St. (718-972-9020), Brooklyn. $5; reserve.

JACK AND THE BEANSTALK—A musical adaptation by Nicolas Coppola based on the traditional English version with special effects including a black-light sequence, with singing and dancing beans. Sat. and Sun. at 12:30; Sun. at 3; through 2/24. Puppetworks Theatre, 338 Sixth Ave. at 4th St. (718-965-3391), Brooklyn. $4; adults $6; reserve.

MUSEUM OF MODERN ART—Family Hours. Saturday mornings parents and children can participate in an informal gallery walk-through of the Museum's collection before it opens to the public. Different themes introduced each week include still life, abstraction, portraiture, and landscape. 2/23 from 10–11 a.m. $5 per family. Pre-register. . . .**Family Film Series.** An introduction to films as art for young audiences. The program is intended to help children view television and movies with a more critical eye. 2/23 at 11:15 a.m. and 12:15. 11 W. 53rd St. (708-9795). $5 per family.

SOUTH STREET SEAPORT MUSEUM—Clamshell Scrimshaw. Practice the age-old art of scrimshaw on seashells. 2/24 at 2. Exhibit: **Something Fishy.** An underwater environment of painted murals, sculpted rocks, reefs, and fish. Follow the path that fish take from the sea to our dinner plates. Hours: Daily, 10–5. 215 Water St.; tickets at Visitors' Center, 14 Fulton St. (669-9400). $3; adults $6.

CHILDREN'S MUSEUM OF MANHATTAN—Jump Sister Jump! Watch and learn Double Dutch with a professional jump rope team. For ages 6 and up. 2/24 at 1 and 2:15. . . .**Flip Books.** Learn to make figures move in an animation workshop at the Media Center. 2/24 at 1:45. Additional $1 for workshops. Tisch Building, 212 W. 83rd St. between Broadway and Amsterdam Ave. (721-1234). Hours: Sat. and Sun. 10 a.m.–5; Tues.–Fri. 1–5; closed Mon. $4.

THE JEWISH MUSEUM—Purim Extravaganza. Rob and Linda Peck of Foolsproof Follies clown, jest, rope walk, and juggle in the old tradition of the Purim feast. 2/24 at 11 a.m. and 1. Temporarily at the New York Historical Society, 1865 Broadway, 4th Floor (399-3357). $7.

INTREPID SEA-AIR-SPACE MUSEUM—The Intrepid, the USS Growler, the destroyer USS Edson, and the fastest plane in the world provide a unique platform for the study of technology and world events. Exhibit: **War in the Gulf: The Liberation of Kuwait.** A chronicle of the Gulf crisis presented through models, uniforms, maps and charts. Opening 2/27. W. 46th St. and 12th Ave. (245-2533). $4; adults $7. Hours: Wed.–Sun. 10 a.m.–5.

STUDIO MUSEUM IN HARLEM—Book Reading and Bookmaking Workshop. Children's book authors Bernette Ford and Cheryl Willis Hudson join illustrator George Ford in reading and demonstration of the bookmaking process. A hands-on workshop in bookmaking follows the first reading. 2/23 at 1 and 3. 144 W. 125th St. between Lenox and 7th Ave. (864-4500). Free.

BROOKLYN CHILDREN'S MUSEUM—Black History Maker. A month-long program focusing on prominent people of African heritage and their contributions to the community. This week features instrument-maker Bill Simpson on 2/23 at 2. . . .**City Street.** Rap group **Kicking Down Walls** returns with its newest material. Exhibits: **Night Journeys—**Explore sleep through a variety of interactive environments and cross-cultural comparisons. 145 Brooklyn Ave. (718-735-4400). Hours: Daily except Tue. 2–5; weekends and holidays 10 a.m.–5. $2.

STATEN ISLAND CHILDREN'S MUSEUM—Friday nights the galleries at the Museum will be open from 7-9 with a show at 7:30. 2/22: **Kids Cabaret: The Parrot.** A story-within-a-story play combining acting, puppetry, music, comedy, and drama. . . .**Looking at Art With Your Kids.** An introduction to African art followed by a mask-making workshop. 2/23 at 1 and 3. $2 plus museum admission. Snug Harbor, 1000 Richmond Terrace (718-273-2060). Hours: Wed.–Fri. 1–5, Sat. and Sun. 11 a.m.–5. $2.

BOOKS

INCREDIBLE JUMBO, by Barbara Smucker. Grades 4–6. Viking, $12.95.

THE OWL AND THE PUSSYCAT, By Edward Lear; illustrated by Jan Brett. Preschool–grade 2. Putnam, $14.95.

SABRINA, by Martha Alexander. Preschool–grade 2.Dial, $8.95.

TEN LIZES BY ANDY WARHOL: An Art Play Book, by Franette Guerin and Richard Nicolas. Grades 2–4. Abrams, $19.95.

COMPILED BY CELIA MCGEE

NIGHTLIFE
DIRECTORY

COMPILED BY GILLIAN DUFFY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

ABILENE CAFE—73 Eighth Ave., bet. 13th–14th Sts. (255-7373). Southern Italian restaurant with blues Sun.–Thu. from 9:30, Fri.–Sat. from 10. 2/20: Johnny Allen's Birthday Party. 2/21: The Ray Schinnery Band. 2/22, 23: Hubert Sumlin Band. 2/24: Mark Daine Band. 2/25: Rocky Junior's Blues Jam. 2/26: The Voodoo Rhythm Kings. **AE, MC, V.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). 2/20: Mojo Warriors. 2/21: Robert Silverman Group. 2/22: Chris Florey. 2/23: Revital Band. 2/24: Cathey Baier. 2/25: Jam session. 2/26: August Engkilde. **AE, CB, DC.**

ARTHUR'S BEBOP CAFE—1 Charles St. (989-2339). Every Fri.–Sat. 9:30–1 a.m., Sun. 7–10: Vibraphonist Teddy Charles with Harold Danko on piano. **No credit cards.**

BIRDLAND—2745 Broadway, at 105th St. (749-2228). Restaurant with jazz. Through 2/21: Geoff Keezer Trio. 2/22, 23: Houston Person and Etta Jones. 2/24: Chip White Quintet. 2/25–28: Adam Makowicz Trio. Sets Sun.–Thu. at 9 and 11, Fri.–Sat. at 9, 10:30 and midnight. **AE, CB, DC, MC, V.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 2/24: Egberto Gismonti plus Hermeto Pascoal. 2/25: Dave Valentin. 2/26–3/3: Eliane Elias Trio with Peter Erskine and Marc Johnson plus Joyce and her Quartet. Shows Tue.–Sun. at 9 and 11:30, Mon. at 9, 11, and 1. Every Tue.–Sat. following the last set until 4 a.m.: "After Hours with Ted Curson and Friends." **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 2/20, 21: The Radiators. 2/22, 23: 8th Annual Fast Folk Revue featuring Wendy Beckerman, Julie Gold, Jack Hardy, Josh Joffen (Fri. only), Richard Julian, Rod MacDonald, David Massengill, and others. 2/24: The Oyster Band with special guest June Tabor also Judybats. 2/25: Bireli LaGrene; Chico Hamilton and Euphoria. 2/26: Cliff Eberhardt; Sara Hickman. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 2/23: Trumpeter Roy Hargrove with Larry Willis on piano and David Williams on bass. 2/24: Chico Freeman with John Hicks and Santi Debriano. 2/25–3/2: Pianist Joanne Brackeen and Cecil McBee on bass. **AE, CB, DC, MC, V.**

CONDON'S—117 E. 15th St. (254-0960). Cozy restaurant. Through 2/24: Chris Connor and Trio. 2/25: The Clifford Jordan Big Band. 2/26–3/3: Richard "Groove" Holmes and Jimmy Witherspoon. Shows Mon.–Thu. at 9 and 11, extra shows Fri. and Sat. at 1 a.m. **AE, CB, DC, MC, V.**

CORNELIA STREET CAFE—29 Cornelia St., bet. Bleecker and W. 4th Sts. (989-9319). **Downstairs:** 2/22: The Billy Bang Trio. 2/23: The Carlos Ward Trio. 2/28: Patrick Zimmerli. **AE, DC, MC, V.**

COYOTE CLUB—215 W. 76th St., at Broadway (787-3100). 2/20: Great Red Shark. 2/21: The Uptown Rhythm Kings. 2/22: The Blue Jays. 2/24: Jambalaya Jive. 2/25: Tommie Joe White and Southern Cookin'. 2/26: The Bennett Brothers. Shows Mon.–Thu. at 9, Fri.–Sat. at 10, Sun. at 8. **No credit cards.**

DELTA 88—332 Eighth Ave., bet. 25th–26th Sts. (924-3499). 2/20: Diane Scanlon's Li'L Kitten and the Hounds of Love. 2/21: Loup Garou. 2/22: The Surreal McCoys. 2/23: J.J. Jumpers. 2/25: Gospel with Kecia Lewis-Evans. 2/26: Joan Osborne. **AE, MC, V.**

EAGLE TAVERN—355 W. 14th St. (924-0275). 2/22: Father Charlie Coen. 3/1: Peadar Keane, Don Meade and John Dillon. Sets at 9 and 10:30. **No credit cards.**

FAT TUESDAY'S—190 Third Ave. (533-7902). Through 2/24: Charlie Byrd Trio. 2/25: Les Paul Trio. Tue.–Sun. at 8 and 10, with an extra show Fri. and Sat. at midnight. **AE, CB, DC, MC, V.**

FORTUNE GARDEN PAVILION—209 E. 49th St. (753-0101). Chinese restaurant with jazz. Through 2/24: Pianist Dave McKenna. 2/25: Pianist Vladimir Shafranov with Bob Cranshaw on bass. 2/26–3/3: Pianist Herman Foster with Jon Burr on bass. Sets Mon.–Sat. at 8, 9:45 and 11, Sun. at 7, 8:45 and 10. **Downstairs:** Every Tue.–Sat. from 8:30: Singer-pianist Mike Cerrati and his trio. **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St. (925-2415). Multi-level floors for entertainment. 2/20: Hal Schaefer. 2/21–23: Hal Schaefer Duo. 2/24: Dave Berkman Duo. 2/25: John Weiss. 2/26: Lynne Arriale. **Upstairs:** 2/22 at 8: Taryn Grimes; followed by "One Man Band" with James Lecesne at 10. 2/23 at 9:30 and 11:30: Cabaret with Lorena Mann and others. **AE, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. Jay D'Amico at the piano from 4–7. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., alternating with song-stylist Grenoldo Frazier. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

INDIGO BLUES—221 W. 46th St. (221-0033). 2/21: Women of the Night featuring Lorraine LaRocca. 2/22, 23: Average White Band. 2/24: Michael Lewis Quartet. Shows at 9 and 11. **AE, CB, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 2/20: Aklaff/Pierson/Workman Trio. 2/21: Andy Stein Quartet. 2/22: Randa McNamara Quartet. 2/23: Frank Vignola Quartet. 2/24: Bob Alexander Big Band. 2/25: Darrell Grant with Wayne Roberts. 2/26: Richard Rodney Bennett. **AE, CB, DC, MC, V.**

KNICKERBOCKER BAR & GRILL—33 University Pl. (228-8490). Atmospheric room with jazz every Wed.– Sat. from 9:45. 2/20–23: Pianist Lee Musiker with Jay Leonhart on bass. 2/27–3/2: Pianist Russ Kasoff with Linc Milliman on bass. **AE, MC, V.**

MANNY'S CAR WASH—1558 Third Ave., bet. 87th–88th Sts. (369-2583). Chicago style blues bar. 2/20: The Bennett Brothers Band. 2/21: Eddie Kirkland and Nappy Brown; Energy Band with Paul Tomasello and Tommy K. 2/22, 23: Big Duck. 2/24: Blues Jam featuring The Chris Carter Band. 2/25: The Mighty Sweetones. 2/26: Ray Schinnery. Shows from 9:15. **AE.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 2/23: The George Shearing Quartet. 2/26–3/9: Jazz singers Mark Murphy and Sue Raney together for the first time. Shows Tue.–Sat. at 9:30 and 11:30. Woody Allen holds forth every Mon. Closed Sun. **AE, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Bill and George Simon Group Band followed by Stan Rubin Big Band. Thu.: Mark Barron Swing Quintet. Fri.: Lou Anderson Big Band followed by The Tigertown Five plus Two. Sat.: The Bob Cantwell Band. Sun.: Sol Yaged and his All-Stars. Mon.: Howie Wyeth. Tue.: Vince Giordano and the Nighthawks Big Band. **AE, CB, DC, MC, V.**

THE RITZ—254 W. 54th St. (541-8900). 2/23: Slaughter. 2/28: Charlatans U.K.; The Cavedogs. **No credit cards.**

THE ROCK 'N ROLL CAFE—149 Bleecker St., bet. Thompson and LaGuardia. (677-7630). 2/20: The Beserk Brothers. 2/21: Johnny Rev and the Jones. 2/22: Cats on a Smooth Surface. 2/23: Mazarin. 2/24: Sophia and the Sexual Overtones. **AE, MC, V.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Through 2/24: Nat Adderley Sextet featuring Sonny Fortune, Vince Herring, Rob Bargad, Walter Booker, and Jimmy Cobb. 2/25: The Music of Gil Evans played by the Monday Night Orchestra. 2/26–3/3: John Hicks All Stars featuring Elise Wood, Gary Bartz, Craig Handy, Walter Booker and Jimmy Cobb. Three shows nightly from 10. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 2/22, 23: Tavares. 3/1, 2: Little Anthony. Every Sun. and Wed. "Sweetwater's Goes Latin" with dancing to different Latin orchestras from 8. Mon.: "Mama's Magic Mondays" with cast members of *Mama, I Want to Sing.* **AE, DC, MC, V.**

TRAMPS—45 W. 21st St. (727-7788). 2/23: Al Rapone and the Zydeco Express. **AE, MC, V.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 2/22, 23: Son Seals Blues Band. **Terrace:** 2/20–24: Benny Green Trio. Every Mon.: Raphael D'Lugoff Trio. Tue.: Daphne Hellman and Hellman's Angels. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 2/24: Bill Frisell Quartet featuring Hank Roberts, Kermit Driscoll, and Joey Baron. 2/25: The Mel Lewis 17-Piece Jazz Orchestra. 2/26–3/3: Harper Brothers featuring Winard Harper, Philip Harper, Javon Jackson, Steven Scott and Nedra Wheeler. **No credit cards.**

VISIONS—125 Macdougal St. (673-5576). 2/20: "Loose Shoes" with Matt Balitsaris and Jeff Berman. 2/21, 22: Peter Leitch Trio with Harvie Swartz and Marvin "Smitty" Smith. 2/23: David Mann Group. 2/24: Randy Johnston Quartet. Shows at 9 and 11, with late shows Fri. and Sat. at 1 a.m. **AE, MC.**

WETLANDS—161 Hudson St. (966-5244). Environmentally-oriented music club. 2/20: BimSkalaBim - Bigger Thomas. 2/21, 22: Eric Burdon with the Brian Auger Band. 2/23: The Authority and Ropes of Sand. **AE, MC, V.**

ZANZIBAR & GRILL—550 Third Ave., bet. 36th and 37th Sts. (779-0606). Restaurant/jazz club. 2/21: Trilogia Brazil Jazz with Steve Sacks, Tiberio Nascimento, and Guilhermo Franco. 2/22, 23: Larry Coryell Fusion Band. 2/24: Joe Beck and Lew Soloff with Mark Egan and Matt Wheeler. 2/25: Roy Gerson and his Sizzling Swing Septet. 2/26: Simon and The Bar Sinisters. Sets start Mon.–Sat. at 9–10, Sun. at 8. **AE, MC. V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music nightly from 8. 2/25–3/2: Pianist Roger Kellaway with Jay Leonhart on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR ROADHOUSE—240 W. 52nd St. (245-2950). 2/20: Al "Slim" Wilcox. 2/21: Skeeter Branch; Dave Koz. 2/22: Mumbo Gumbo; LaBamba's Big Band. 2/23: Love Tractor. 2/25: Blue Chieftains. 2/26: 5 Chinese Brothers; Lonnie Mack. **AE, CB, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week. Regulars include: Allan Havey, Joy Behar, Linda Smith, Mario Joyner, Jonathan Solomon and Mario Cantone. Every Mon., Showcase. Shows Sun.–Thu. at 9, Fri. at 8:30 and 11, Sat. at 7:30, 10 and 12:30 a.m. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics. Sun.–Thu. the fun starts at 9, Fri.–Sat. at 9 and 11. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 2/24: Richie Gold, Al Romero, Don McHenry, Jim Mendrinos, Randall Hyten, Mike Eagan, Danny Curtis, Paul Lyons, and Scott Bruce. 2/25–3/3: Ralph Harris, Bill Rutkowski, Mark Cohen, Vic Di Betteto, Jim Mendrinos, Scott Bruce, Al Romero, and Danny Curtis. Sun.–Thu. at 8:45, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. **AE, CB, DC, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mark Cohen, Joe Mulligan, Mike King and Jerry Diner, Sun.–Thu. from 9, Fri. at 9 and midnight, Sat. at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.from 5:30–7:30: Pianist Johnny Andrews. Every Fri. and Sat., two shows, first show at 9:30, featuring Mel Martin and Ellen Kaye. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater-restaurant featuring magic and comedy. 2/20: Magicians Imam, Mark Mitton and Torkova. 2/21: Magicians Eric DeCamps, Torkova and Imam. 2/22, 23: Magicians George Schindler and Imam with juggler Will Shaw. 2/26: Close-up magic of Meir Yedid and Imam. Shows Tue.–Thu. at 9, Fri.– Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 2/24: Comedians Angela Scott, John Joseph, Fred Anderson, and Jim David. 2/26–3/3: Joe Mulligan, Billy Jaye, Warren Hutcherson, and Lew Schneider. Sun.–Thu. at 9, Fri. at 9 and 11:30, Sat. at 8, 10 and 12:30 a.m. **AE, MC, V.**

DANCING

CAFE SOCIETY—915 Broadway at 21st St. (529-8282) Dine and dance every Mon. and Tue. to Stan Bronstein and his Swing Fever Orchestra. 2/20: Special EFX. **AE, DC, MC, V.**

HIDEAWAY—32 W. 37th St. (947-8940). Dining and cheek-to-cheek dancing to Mike Cossi and his music, Mon.–Thu. 7:30–midnight, Fri.–Sat. till 2 a.m. **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). Lively French disco every Tue.–Sat. from 10–4 a.m. **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Italian restaurant with romantic dining caves featuring the Quartetto Romano with singer Rolando, Mon.–Thu. from 7:30–1 a.m., Fri.–Sat. from 8–1 a.m. **AE, CB, DC.**

ROSELAND—239 W. 52nd St. (247-0200). The world-famous ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. **AE, V.**

THE SAVOY GRILLE—131 E. 54th St. (593-8800). Dine, dance or just listen to jazz at this supper club. 2/20–26: The Joe Traina Quartet. Tue.–Thu. 9–1:30 a.m., Fri.–Sat. to 2:30 a.m. **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 2/20, 21: Astrud Gilberto - The Girl From Ipanema. 2/22: Orquesta Miami - Aragon. 2/23: Tabou Combo Super Stars. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). 2/21 at 11:15, 2/24 at 3, 2/26–3/17, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11:15: Singer-composer Phoebe Legere with *From Sea to Shining C.* **AE, MC, V.**

BLUE ANGEL—323 W. 44th St. (262-3333). New York's newest nightclub in the theatre district featuring Barton G's *Skin Tight* choreographed by Tony Stevens. Shows Thu.–Sat. at 9 and 11:30, followed by dancing till 4 a.m. **AE, CB, DC, MC, V.**

DANNY'S—346 W. 46th St. (265-8133). 2/20: Jon Andersson and Quintet. 2/21: Ellen Mittenthal. 2/22: Dyana Yardley. 2/23: Jeanine Tolve. 2/24: Julia Hunter with pianist John Wallowitch. 2/25: Karen Saunders with pianist Barry Levitt. 2/26: Linda Rabel with pianist Wes McAfee. **Piano Bar:** Every Sun.–Tue. at 8:30, Bill Wright, Wed.–Sat. from 9–1 a.m.: Pianist Danny Apolinar. **AE, DC, MC, V.**

DUPLEX—61 Christopher St. (255-5438). Cabaret piano bar. 2/20: Wicked Trash; Jolly Ramey. 2/21: Laughline; Life with Nappy; *Billy Bishop Goes To War,* musical drama. 2/22: Amsterdam & Price; Funny Gay Males. 2/23: Gotham City Improv.; Funny Gay Males. 2/24: Raven Hall; *Billy Bishop Goes to War, Hello Muddah, Hello Faddah,* songs of Allan Sherman. 2/25: Georga Osborne. 2/26: Mindfield; *DOA At NEA,* play/satire. **No credit cards.**

EIGHTY EIGHT'S—228 W. 10th St. (924-0088). 2/20: Bill Wright; Patty Carver. 2/21: Vanessa Campbell; Shelley Roberts. **No credit cards.**

55 GROVE STREET—55 Grove St. (366-5438). 2/21: *American Cabaret European Roots,* musical revue; Singer Maria Bostick. 2/22: *American Cabaret European Roots;* The Stand-Up Comedy Experience. 2/23: Singer Elaine Brier; The Stand-Up Comedy Experience. 2/24: Singer Jeff Ide; Singer Arthur Kirson; Singer Christina Faye. **No credit cards.**

JUDYS—49 W. 44th St. (764-8930). Restaurant-cabaret. 2/20: Linda Hartley and Mark Anderson. 2/21: Sandy Barry with pianist Paul Trueblood. 2/22: Bill Dance with pianist Jim Ferrario. 2/23: Judy Kreston and David Lahm with Mike Richmond on bass and Ron Vincent on drums. **AE, CB, DC, MC, V.**

THE NILE—327 W. 44th St. (262-1111). Ancient Egyptian style nightclub featuring singers, dancers, musicians in "Harem Holiday". Shows nightly at 9:15 followed by continuous entertainment from 10:30–4 a.m. **AE, CB, DC, MC, V.**

THE RAINBOW ROOM—65th Floor, RCA Building, 30 Rockefeller Plaza. (632-5000). Dine and dance to the Rainbow Room Dance Band alternating with Mauricio Smith and Friends, Tue.–Sat. at 9:15 and 11:15. **Rainbow & Stars:** Elegant cabaret room with a spectacular view. Through 3/2: Singer Rosemary Clooney. Shows Tue.–Sat. at 9 and 11:15. **AE.**

STEVE McGRAW'S—158 W. 72nd St. (595-7400) A new cabaret theatre supper club. "The Living Experiment," starring Tommy Koenig, every Wed. at 10. *Forever Plaid,* Tue.–Fri. at 8, Sat. at 7:30 and 10:30 and Sun. at 3 and 7:30. Fri. at 10:30: Meg Bussert with *An Evening with Loesser and Sondheim.* 2/25 at 8: *A Hard Time to be Single,* musical revue starring Tammy Quinn, Larry Victor, Angela Warren, and Michael McAssey. **AE, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). **Oak Room:** Through 3/2: Jeff Harnar sings the 1959 Broadway Songbook, Tue.–Thu. at 9:15, Fri.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Tue.–Sat. from 5–8. **AE, CB, DC, MC, V.**

BEEKMAN TOWER—3 Mitchell Place, at 49th St. and First Ave. (355-7300). **Top of the Tower:** Piano lounge with spectacular panoramic views of Manhattan. Singer-pianist Bill Zeffiro plays every Tue.–Sat. from 9:30. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Cafe Carlyle:** Through 3/16, Tue.–Sat. at 9:30 and 11:30: Singer-actress Karen Akers. **Bemelmans Bar:** Through 3/16, Mon.– Sat. 9:30–12:45 a.m., singer-pianist-songwriter Kurt Wieting. **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Singer-songwriter-pianist Jimmy Roberts plays Cole Porter songs and favorite Broadway show tunes every Tue.– Sat. from 8–midnight. **AE, CB, DC, MC, V.**

INTER-CONTINENTAL—111 E. 48th St. (421-0836). **The Terrace:** Pianist Marty Berns plays Mon.–Fri. 5:30–11:30 a.m., Tom Nelson plays Sat. and Sun. **AE, CB, DC, MC, V.**

NEW YORK VISTA—3 World Trade Center (938-9100). **Greenhouse:** Dine and dance every Sat. from 6–11 to the music of the Tony Cabot Trio. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Jazz-pianist Buddy Montgomery and his trio, Tue.– Sat. 9–1 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Oak Room:** Michael Roberts Tue.–Sat. **Edwardian Room:** Pianist-composer Earl Rose performs from Bach to Berlin to Blues, Tue.–Thu. 7–11. **Palm Court:** Dinner dancing to the music of the Eddie Tone Dance Band, every Wed.–Sat. from 7:30–midnight. **AE, CB, DC, MC, V.**

THE STANHOPE—995 Fifth Ave., at 81st St. (288-5800). **Dining Room:** Pianist Tony Monte plays every Tue.–Sat. from 6–10. **AE, CB, DC, MC, V.**

UNITED NATIONS PLAZA—1 United Nations Plaza, at 44th St. (355-3400). **Ambassador Lounge:** Pianist Jeffrey Dawson plays Sun.–Thu. 5:30–12:30 a.m., pianist Richard Atkins plays Fri.–Sat. 5:30–7:30 and Andy Wasserman takes over from 8–12:30 a.m. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Alex Johnson plays Tue.–Sat. from 6–11. **AE, CB, DC, MC, V.**

PIANO ROOMS

THE ASSEMBLY—16 W. 51st St. (581-3580). Steak and fish restaurant with pianist Wesley Reyes performing in the lounge, Mon.–Fri. from 5:30–9:30. **AE, CB, DC, MC, V.**

BRUNO—240 E. 58th St. (688-4190). Northern Italian art-deco restaurant with singer-pianist Danny Nye every Tue.–Fri. from 9–1 a.m., Sat. 10–2 a.m. **AE, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (288-0470). Continental/Spanish restaurant with Lucho Neves providing Spanish-flavored piano and vocals Wed.– Sat. from 7:30–11:30. **AE, MC, V.**

CHARMANT—625 Columbus Ave., near 91st St. (724-9144). Warm Continental restaurant with music six nights a week. Mon.–Tue.: pianist Faulkner Evans. Wed.–Thu.: pianist Norma Jeanne Curley. Fri.: John Loehrke, bassist, with pianist Joe Ruddick. Sat.: Phil Kortoon on bass with Norma Jeanne Curley. Sun.: Spanish guitarist Lisa. **AE, CB, DC, MC, V.**

COLUMBUS ON BROADWAY—224 W. 49th St. (977-9000). American bistro. Every Thu. from 9–midnight: Pianist Bill Graves; singer Annie Hughes joins Bill on Fri. and Sat. **AE, CB, DC, MC, V.**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 2/20: Babs Hooyman; Anna Lively. 2/21: Lauren Mufson; Frederika Wisehart. 2/22: *A Night Out With The Girls,* musical revue; Janet Rubinstein. 2/23: *The Bruce Mac Rae Songbook,* musical revue; Leslie Nuchow; Rainie Cole. 2/24: Gayle Humphrey; The Stand-Up Comedy Experience; *The Songs The Girls Sang,* musical revue. 2/25: Jennifer Warwick and Carolyne Haycraft; Meghan Duffy. 2/26: *I Made It Through The Rain,* musical revue; *Night of Nilsson,* musical revue. Shows at 8 and 10. **No credit cards.**

ELEONORA'S—117 W. 58th St. (765-1427). Elegant Italian restaurant. Singer/pianist Jerry Scott plays Mon.–Tue. from 7:30. Singer/pianist Bobby Cole takes over Wed.–Sat. from 8. **AE, CB, DC, MC, V.**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Italian restaurant. Singer-pianist Charles DeForest, Mon.– Sat. 10–2 a.m. **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). "Light Jazz" featuring Janice Friedman's Jazz Trio every Tue.–Wed. from 9–1 a.m. Pianist Ernest McCarty with Alex Gressel on bass take over on Thu.– Sat. A medley of pianists play Tue.–Sat. 5–9, Sun.– Mon. from 5–1 a.m. **AE, CB, DC, MC, V.**

STELLA DEL MARE—346 Lexington Ave. bet. 39th–40th Sts. (687-4425). Singer-pianist Bob Shephard performs, Thu.–Sat. from 6–11. **AE, CB, DC, MC, V.**

WATER'S EDGE—East River Yacht Club, at 44th Drive. (936-7110). Singer-pianist-arranger Larry Woodard performs every Tue.–Thu. from 7–11, Fri.–Sat. 7:30–11:30. **AE, CB, DC.**

RADIO HIGHLIGHTS

COMPILED BY GIA KOURLAS

WFUV — 90.7 FM
WNCN — 104.3 FM
WNYC — 93.9 FM
WQXR — 96.3 FM; 1560 AM

Wed., Feb. 20

2:00/WNCN—Sweelinck: Centone No. 9; **Boccherini:** Cto. for Flute in D, Op. 27.

WNYC—The Minnesota Orchestra. **Sierra:** *Sasima;* **Grieg:** Piano Cto.; **Dvorák:** Sym. No. 9.

WQXR—Dvorák: *The Watersprite;* **Mozart:** Violin and Piano Sonata in A.

3:00/WNCN—Mozart: Serenade No. 13 in G; **J. Haydn:** String Qt. in D, Op. 33.

WQXR—Beethoven: Sym. No. 1 in C, Op. 21; **Vaughan Williams:** "Suite of English Folk Songs."

4:00/WNCN—C.P.E. Bach: Sym. No. 4 in A; **Vivaldi:** Cto. for Four Violins and Cello No. 10 in b, Op. 3.

WQXR—R. Strauss: *Don Juan,* Op. 20; **M. Haydn:** Sym. No. 39 in F.

5:00/WNCN—Manfredini: Cto. for Two Trumpets in D; **Wieniawski:** Scherzo-Tarantelle in g, Op. 16.

WQXR—Albinoni: Oboe Cto. in g, Op. 9.

6:00/WNCN—Molter: Cto. for Trumpet No. 1 in D; **Dvorák:** *Vanda,* Ov., Op. 25.

7:00/WNCN—Liszt: *Totentanz;* **Cirri:** Cello Sonata No. 2 in G, Op. 16.

8:00/WNCN—Carulli: Cto. for Flute and Guitar in G; **M. Haydn:** Sym. No. 23 in D.

9:00/WNCN—Sibelius: Sym. No. 2 in D, Op. 43; **Barrios:** *A Dream in the Forest.*

Thu., Feb. 21

2:00/WNCN—Liszt: *Mazeppa;* **Bax:** *Picaresque Comedy,* Ov.

WNYC—"Great Performances From the Library of Congress." **Brahms:** String Qt. in c, Op. 51; Sextet in G, Op. 18; "Haydn Variation," Op. 56.

WQXR—Bizet: *L'Arlésienne,* Suite No. 1; **Rossini:** Qt. No. 1 in F.

3:00/WNCN—Smetana: *The Bartered Bride;* **Mozart:** String Qt. No. 13 in d.

WQXR—Mozart: Violin Cto. No. 3 in G; **Walton:** *Richard III,* Suite.

4:00/WNCN—Prokofiev: *Lt. Kijé Suite,* Op. 60; **Vivaldi:** Cto. for Strings in F.

WQXR—Handel: Cto. No. 2 in F for Two Wind Bands and Strings; **Turina:** Rapsodia Sinfonia for Piano and Orch.

5:00/WNCN—Schubert: *Ave Maria,* Op. 52; **D. Gabrielli:** Trumpet Sonata No. 4 in D.

WQXR—Beethoven: *Consecration of the House Overture;* **Stanley:** Cto. No. 1 in D for Strings.

6:00/WNCN—A. Scarlatti: Sinfonia No. 5 in d; **Glazunov:** *Triumphal March,* Op. 40.

7:00/WNCN—Bizet: *Children's Games;* **Graun:** Cto. for Viola de Gamba in D.

WQXR—"Juilliard Live at the Morgan Library."

8:00/WNCN—Shostakovich: Cello Sonata, Op. 40; **Dittersdorf:** Cto. for Double-bass in E.

Fri., Feb. 22

2:00/WNCN—J. Haydn: Cto. for Oboe No. 1 in C; **Jadin:** Piano Sonata in c, Op. 5.

WNYC—The St. Paul Chamber Orchestra. **Grieg:** *Holberg Suite;* **Foss:** Renaissance Cto.; **Mercadante:** Flute Cto. in e; **Rossini:** *La Cenerentola,* Ov.

WQXR—Muffat: Cto. Grosso in G; **Servais:** *Souvenir de Bade Grand Fantaisie,* Op. 20.

3:00/WNCN—Wagner: *Tristan und Isolde,* "Prelude and Liebestod"; **Mozart:** Cto. for Piano No. 2 in B-Flat.

WQXR—Gershwin: *Rhapsody in Blue;* **Rossini:** Sonata No. 2 in A for Strings.

4:00/WNCN—Vivaldi: Cto. for Flute in g; **Beethoven:** *Egmont Overture,* Op. 84.

WQXR—Mozart: Sym. No. 27 in G; **C.P.E. Bach:** Harpsichord Cto. No. 5 in G.

5:00/WNCN—Torelli: Sinfonia for Trumpet; **Walton:** *Facade,* "Popular Song."

WQXR—Handel: *Water Music,* Suite No. 3.

6:00/WNCN—Handel: Cto. Grosso No. 1 in B-Flat, Op. 3.

7:00/WNCN—Boyce: Sym No. 1 in B-Flat; **Vivaldi:** "La Tempesta di Mare" Cto. No. 5 in E-Flat, Op. 8.

8:00/WNCN—J. Haydn: Lute Qt. No. 8 in D; **Vaughan Williams:** *Concerto Academico* in d.

WNYC—"Masterwork Hour." **Beethoven:** String Qt. No. 8.

9:00/WNCN—Saint-Saëns: "Organ" Sym. No. 3.

WQXR—The Detroit Symphony Orchestra. **Mozart:** *Il Seraglio,* "Abduction."

Sat., Feb. 23

10:00 a.m./WNCN—J. Haydn: Cto. for Horn No. 3 in D.

WQXR—Myslivecek: Sinfonia in B; **Zwilich:** *Celebration.*

11:00 a.m./WNCN—Grieg: *Peer Gynt,* Suite No. 1, Op. 46.

12:00/WNCN—Tchaikovsky: *Romeo and Juliet,* Fantasy Ov.

1:00/WNCN—Mozart: "Jupiter" Sym. No. 41 in C.

1:30/WQXR—"The Texaco Metropolitan Opera Broadcast." **Puccini:** *La Bohème.* Conductor: Badea; cast: Hong, Merritt, Domingo, Schexnayder, Cowan, Cheek, Capecchi.

2:00/WNCN—Reger: Serenade for Flute in D, Op. 77; **Handel:** Cto. No. 2 in F.

3:00/WNCN—Bach: Cto. for Violin No. 2 in E; **Liszt:** "Reminiscences de Don Juan After Mozart."

4:00/WNCN—J. Haydn: String Qt. No. 3 in G, Op. 9; **C.P.E. Bach:** Flute Sonata in D.

5:00/WNCN—Berlioz: *Roman Carnival,* Ov.; **Vivaldi:** Cto. for Bassoon No. 25 in F.

WQXR—Haydn: "La Passione," Sym. No. 49 in f; **Copland:** *Rodeo.*

6:00/WNCN—Sarasate: "Carmen Fantasy," Op. 25.

7:00/WNCN—Mozart: Cto. for Horn No. 4 in E-Flat; **Reger:** Serenade for Flute in G, Op. 141.

8:00/WQXR—The Cleveland Orchestra. **Mozart:** *Idomeneo,* Ballet Music; **Berlioz:** *The Trojans,* "Royal Hunt and Storm." Conductor: Davis.

9:00/WNCN—Gershwin: Cto. in F.

Sun., Feb. 24

10:00 a.m./WNCN—"Classic Guitar." **Piccinni:** *Didon,* Ov.; **A. Marcello:** Cto. for Oboe in c.

WNYC—"Sunday Best." Selections from Mendelssohn and Mozart; Pianists recorded live: Kissin at Carnegie; concert performances by Richter, Gilels, Gould.

11:00 a.m./WNCN—Porpora: Cto. for Cello in G; **Bizet:** *L'Arlésienne,* Suite No. 1.

12:00/WNCN—Mozart: Sym. No. 25 in g; **Molique:** Concertino for Oboe.

1:00/WNCN—The Chicago Symphony Orchestra. **Saint-Saëns:** Cto. for Violin No. 3 in b, Op. 61; **Ravel:** *Mother Goose,* Ballet. Conductor: Taylor.

WQXR—Chopin: Fantaisie in f, Op. 49.

2:00/WQXR—Janácek: *The Cunning Little Vixen,* Suite; **Mozart:** Qt. No. 6 in B-Flat.

3:00/WNCN—Suk: Piano Trio in c, Op. 2.

WQXR—Mussorgsky: *Pictures at an Exhibition;* **Beethoven:** Piano Trio in E-Flat.

4:00/WNCN—L. Couperin: Qt. for Two Harpsichords No. 2; **J. Haydn:** Partita for Winds No. 41 in E-Flat.

5:00/WNCN—Liszt: Cto. for Piano No. 1 in E-Flat; **Vivaldi:** Cto. for Violin and Cello in A, Op. 8.

6:00/WNCN—Tchaikovsky: *Eugene Onegin,* Polonaise, Op. 24.

7:00/WNCN—Bach: "Brandenburg" Cto. No. 4 in G; **Mozart:** Piano Sonata No. 17 in D.

8:00/WQXR—"Sunday Night Opera House." **Cilea:** *Adriana Lecouvreur* (Scotto, Domingo, Obraztsova, Milnes; The Philharmonia Orch./Levine).

9:00/WNCN—Mendelssohn: Cto. for Violin in e, Op. 64.

Mon., Feb. 25

2:00/WNCN—Kraus: Sinfonia in E-Flat; **Gretry:** Cto. for Flute in C.

WNYC—The Pittsburgh Symphony Orchestra. **Hartmann:** *Klangegesang;* **Wagner/Maazel:** *Ring Without Words.* Conductor: Maazel.

WQXR—Mozart: Cto. for Piano No. 14 in E-Flat; **Vaughan Williams:** *Serenade to Music.*

3:00/WNCN—Ravel: *Bolero;* **J. Haydn:** Cto. for Flute and Oboe No. 4 in F.

WQXR—Purcell: *The Fairy Queen,* Suite No. 2.

4:00/WNCN—Gershwin: "I Got Rhythm" Variations.

WQXR—Bach: "Brandenburg" Cto. No. 6 in B-Flat; **Rossini:** *Maometto,* Second Ov.

5:00/WNCN—Vivaldi: Cto. No. 9 in D, Op. 3; **Corbett:** Trumpet Sonata No. 5 in E, Op. 3.

WQXR—Mendelssohn: Capriccio Brillant in b, Op. 22.

6:00/WNCN—C.P.E. Bach: Sym. in F.

7:00/WNCN—R. Strauss: *Macbeth,* Op. 23.

8:00/WNYC—Boccherini: String Qnt. in D; **Fascinato:** *Foggy Recollections;* **Schafer:** String Qt. No. 1.

9:00/WNCN—Beethoven: Sym. No. 7 in A, Op. 92; **Bach:** Cto. for Flute in g.

WQXR—The Boston Symphony Orchestra. **Mozart:** Sym. No. 25; **Shostakovich:** Sym. No. 10. Conductor: Sanderling.

Tue., Feb. 26

2:00/WNCN—Hertel: Cto. for Trumpet and Oboe in E-Flat; **C.P.E. Bach:** Sym. in F.

WNYC—"Vienna/Salzburg Festival." **R. Strauss:** *Don Juan;* "Four Last Songs"; *Ein Heldenleben.* Conductor: Sinopoli.

WQXR—Thomson: *The Plow That Broke the Plains;* **Haydn:** Qt. in d, Op. 42.

3:00/WNCN—J. Haydn: Flute Qt. in G, Op. 5; **Biber:** *The Sonorous Table,* Part One in D.

WQXR—Rimsky-Korsakov: "Russian Themes," Ov.

4:00/WNCN—Vivaldi: Cto. for Strings in A; **Rossini:** *Otello,* Ov.

WQXR—Walton: *Henry V,* Suite; **Fasch:** Cto. for Two Horns in F.

5:00/WNCN—Bach: Air on the G String, Orch. Suite No. 3; **Babell:** Cto. for Recorder No. 1 in C, Op. 3.

WQXR—Pergolesi: Concertino No. 3 in A; **Mozart:** Divertimento in F.

6:00/WNCN—A. Scarlatti: Sinfonia No. 6 in a; **Schubert:** *Rosamunde,* Ov., Op. 26.

7:00/WNCN—Kabalevsky: Cto. for Cello No. 1, Op. 49; **J. Haydn:** Divertimento No. 6 in D, Op. 100.

WQXR—W.F. Bach: Sym. in F; **d'Indy:** "Song and Dances for Wind."

8:00/WFUV—"A Box at the Opera With Anthony Coggi." **Donizetti:** *Anna Bolena.*

WNYC—Schafer: String Qt. No. 2.

WNCN—Gyrowetz: Cto. for Piano in F, Op. 26.

9:00/WNCN—Beethoven: "Eroica" Sym. No. 3 in E-Flat, Op. 55.

TELEVISION LISTINGS

COMPILED BY EDNA LAROCHE

Weeknights, Feb. 20 –22 and 25 –26

2 WCBS
4 WNBC
5 WNYW
7 WABC
9 WWOR
11 WPIX
13 WNET
21 WLIW
31 WNYC
BRV BRAVO
TBS TURNER BROADCASTING SYSTEM
HBO HBO
SC SPORTSCHANNEL
LIFE LIFETIME
MAX CINEMAX
NICK NICKELODEON
TMC THE MOVIE CHANNEL
ESPN ESPN
MSG MADISON SQUARE GARDEN NETWORK
A-E ARTS & ENTERTAINMENT NETWORK
SHO SHOWTIME
TNT TURNER NETWORK TELEVISION
USA USA NETWORK
TDC THE DISCOVERY CHANNEL
CNN CABLE NEWS NETWORK
DIS THE DISNEY CHANNEL

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are extremely subject to last-minute changes.

WED., FEB. 20

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
MAX **Movie:** *The Forbidden Dance*
NICK *The Best of Double Dare*
TMC **Movie:** *Magic Moments*
A-E *The Avengers*
SHO **Movie:** *Starman*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
HBO **Movie:** *Dangerous Curves*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Studio 22*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 **Movie:** *Amadeus*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
ESPN **College Basketball:** Syracuse vs. St. John's
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
TBS *Sanford and Son*
SC **College Basketball:** LaSalle vs. Siena
NICK *Looney Tunes*
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Grammy Awards*
4 *Unsolved Mysteries*
5 **Movie:** *The Evil That Men Do*
7 *Doogie Howser, M.D.*
9 *Shades of L.A.*
13 21 *An Evening of Championship Skating*
31 *European Journal*
BRV *Tom Brown's Schooldays, Part II*
TBS *Voice of the Planet*
HBO **Movie:** *Real Genius*
MAX **Movie:** *The Abyss*
NICK *Mr. Ed*
TMC **Movie:** *Mississippi Burning*
MSG *Yankees Magazine*
A-E *The Twentieth Century*
SHO **Movie:** *Music Box*
TNT **Movie:** *The Bedford Incident*
TDC *Wild About Wheels*
CNN *Primenews*

8:30
7 *Growing Pains*
31 *American Interests*
NICK *Bewitched*
A-E *Battleline*
TDC *Discovery Sport*

9:00
4 *Nostradamus: The Man Who Saw Tomorrow*
7 **Movie:** *Columbo*
9 *Street Legal*
13 21 *Mark Russell Comedy Special*
31 *Eyes on the Prize II*
BRV *The Marriage of Figaro*
LIFE **Movie:** *Convicted: A Mother's Story*
NICK *Get Smart*
ESPN **College Basketball:** N.C. State vs. Duke
MSG **College Basketball:** Kansas vs. Colorado
A-E *Our Century--Return to Iwo Jima*
USA **Movie:** *Murderous Vision*
TDC *Wings: Douglas DC-3/C47*
CNN *Larry King Live*

9:30
13 21 *Championship Ballroom Dancing*
SC *1990 BMX Grandnationals*
NICK *Dragnet*

10:00
4 *Hunter*
5 9 11 CNN News
31 *South Africa Now*
TBS **Movie:** *The Last Challenge*
HBO *One-Night Stand: Rick Aviles*
NICK *Saturday Night Live*
TMC **Movie:** *Back to the Future, Part II*
A-E *Living Dangerously*
SHO **Movie:** *Hit List*
TDC *Some Enchanted Islands: Aruba*

10:15
TNT **Movie:** *Red Ball Express*

10:30
11 News
31 *News City*
HBO *The Best of Robert Townsend & His Partners in Crime*
MAX **Movie:** *Dead Aim*
NICK *Fernwood 2Night*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *'Allo 'Allo*
31 Korean Programming
NICK *Alfred Hitchcock Presents*
A-E *Rick Dees at the Improv*
TDC *Beyond Tomorrow*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *The Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize II*
HBO **Movie:** *Coming to America*
NICK *Green Acres*
SHO **Movie:** *The Marilyn Diaries*
TDC *Invention*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Mystery*
TBS *Voice of the Planet*
MAX **Movie:** *Glory*
NICK *Donna Reed*
TMC **Movie:** *A Man Called Sarge*
ESPN **College Basketball:** Utah vs. Arizona State (from 2/15)
A-E *The Twentieth Century*
TNT **Movie:** *Edge of the City*
TDC *War Chronicles: Pursuit to the Rhine*
CNN News

12:15 a.m.
BRV *Parker Adderson, Philosopher*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *21 Edition*
NICK *Dobie Gillis*
A-E *Battleline*
TDC *Firepower: Wings Over the Sea*

1:00 a.m.
7 **Movie:** *Sessions*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 **Movie:** *Eternally Yours*
NICK *Patty Duke*
A-E *Our Century--Return to Iwo Jima*
TDC *World Monitor*
CNN *Showbiz Today*

1:15 a.m.
2 *Late Night II*
SHO **Movie:** *Glory*

1:30 a.m.
4 *Later With Bob Costas*
13 *Today's Japan*
9 *Joe Franklin*
HBO **Movie:** *Stewardess School*
NICK *My Three Sons*
TMC **Movie:** *Point Blank*
TDC *The Adventurers*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *The Bridge at Remagen*
MAX **Movie:** *Distant Thunder*
NICK *Stop Smoking Breakthrough*
TNT **Movie:** *Away All Boats*
TDC *Some Enchanted Islands: Aruba*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Satanic Rites of Dracula*
21 *TV Classics*
NICK *Mr. Ed*

3:00 a.m.
5 **Movie:** *Dreamboat*
7 **Movie:** *Klondike Fever*
9 *Home Shopping Spree*
13 *Challenge of the Unknown*
21 *Country Music Crossroads*
HBO **Movie:** *Blades*
NICK *Bewitched*
TMC **Movie:** *Heartbreak Hotel*
USA **Movie:** *One of Our Own*

3:15 a.m.
SHO **Movie:** *Cobra*

3:30 a.m.
4 *Joker's Wild*
NICK *Dragnet*

4:00 a.m.
4 *Instant Recall*
MAX **Movie:** *Drive, He Said*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Treasure Island*

THU., FEB. 21

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *The Best of Double Dare*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
SHO **Movie:** *New York Stories*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
SC *Halls of Fame: Bob Feller*
MAX **Movie:** *Butch Cassidy and the Sundance Kid*
NICK *Inspector Gadget*
TMC **Movie:** *Cocoon: The Return*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:15
HBO **Movie:** *Plain Clothes*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 **Movie:** *The Outlaw Josey Wales*
21 *Nightly Business Report*
TBS *Sanford and Son*
SC *Jerry Tarkanian Show*
NICK *Looney Tunes*
ESPN **College Basketball:** Memphis State vs. Florida
MSG **Basketball:** Seattle vs. New York
MSG II**Hockey:** New York Rangers vs. Philadelphia
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Top Cops*
4 *Cosby Show*
5 *Simpsons*
7 *Father Dowling Mysteries*
9 **Movie:** *Perry Mason: Case of the Lost Love*
13 *Mystery!--Poirot II: Double Sin*
21 *New Yankee Workshop*
31 *Vietnam: A TV History*
BRV *Christopher Hampton: The South Bank Show*
TBS *Voice of the Planet*
NICK *Mr. Ed*
A-E *World in Action*
TNT **Movie:** *Fail-Safe*
TDC *Arthur C. Clarke*
CNN *Primenews*

8:30
2 *The Flash*
4 *A Different World*
5 *Babes*
21 *This Old House*
SC **Hockey:** New York Islanders vs. St. Louis
NICK *Bewitched*
A-E *Challenge of the Seas*
SHO **Movie:** *Opposing Force*
TDC *Terra X*

9:00
4 *Cheers*

TELEVISION

5 *Beverly Hills*
7 *Gabriel's Fire*
13 **Movie:** *The Harvey Girls*
21 *Mystery!: Poirot II*
31 *World in Focus*
BRV *Murmur of the Heart (S)*
HBO **Movie:** *Alien Nation*
LIFE *Friendships, Secrets & Lies*
MAX **Movie:** *Skin Deep*
NICK *Get Smart*
TMC **Movie:** *Out of the Dark*
A-E **Movie:** *Darlings of the Gods*
USA **Movie:** *Friday the 13th, Part V*
TDC *Beyond 2000*
CNN *Larry King Live*

9:30
2 *Good Sports*
4 *Wings*
NICK *Dragnet*
ESPN **College Basketball:** California vs. Arizona

10:00
2 *Knots Landing*
4 *L.A. Law*
5 9 11 CNN News
7 *Primetime Live*
21 *Strangers*
31 *To the End of the Rhine*
TBS **Movie:** *The Sheepman*
NICK *Saturday Night Live*
MSG **College Basketball:** Stanford vs. Arizona
TDC *Some Enchanted Islands: Forests of Gondwanaland/Island of Monkeys*

10:15
SHO **Movie:** *Hollywood Hot Tubs 2*

10:30
31 *News City*
HBO *Doing Time: Life Inside the Big House*
NICK *America 2Night*
TMC **Movie:** *Three Fugitives*
TNT **Movie:** *The World, the Flesh and the Devil*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *'Allo 'Allo!*
31 Korean Programming
BRV *Dance of Death*
MAX **Movie:** *Family Business*
NICK *Alfred Hitchcock Presents*
A-E *David Leisure at the Improv*
TDC *Vietnam: The Ten Thousand Day War*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
21 *Eyes on the Prize II*
HBO **Movie:** *Downtown*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Masterpiece Theatre--20th Anniversary Favorites--Elizabeth R: In the Lion's Club*
TBS *Voice of the Planet*
NICK *Donna Reed*
TMC **Movie:** *One Man Force*
A-E *World in Action*
SHO *Super Dave*
TDC *China Freefall*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *Jeffersons*
21 *21 Edition*
NICK *Dobie Gillis*
A-E *Challenge of the Seas*
SHO **Movie:** *Street Smart*
TNT **Movie:** *Above and Beyond*

1:00 a.m.
7 **Movie:** *The Calendar Girl Murders*
9 *New Twilight Zone*
11 News
21 **Movie:** *It's Love Again*
HBO *The Kids in the Hall*
MAX **Movie:** *Rain Man*
NICK *Patty Duke*
USA **Movie:** *The Exorcist*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
HBO **Movie:** *Altered States*
NICK *My Three Sons*
TMC **Movie:** *Monkey Business*
TDC *Wildlife Chronicles: Squirrel Nutkin*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *Killer Elite*
NICK *Donna Reed*
TDC *Some Enchanted Islands: Forests of Gondwanaland/Island of Monkeys*

2:10 a.m.
SHO **Movie:** *Eleven Days, Eleven Nights*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Crackers*
21 *TV Classics*
NICK *Mr. Ed*

3:00 a.m.
5 **Movie:** *Flat Top*
7 **Movie:** *Red River Range/Frontier Horizon*
9 *Home Shopping Spree*
13 *Playing the College Admissions Game*
21 *Mystery!: Poirot II*
NICK *Bewitched*
TMC **Movie:** *My Man Godfrey*

3:20 a.m.
HBO **Movie:** *Blind Fear*
MAX **Movie:** *Sweetie*
TNT **Movie:** *Brewster McCloud*

3:30 a.m.
4 *Joker's Wild*
NICK *Dragnet*
USA **Movie:** *Exorcist II: The Heretic*

3:40 a.m.
SHO **Movie:** *Stand By Me*

4:00 a.m.
4 *Instant Recall*
21 **Movie:** *The Triumph of Sherlock Holmes*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Conspiracy of Hearts*

4:30 a.m.
11 *Trapper John, M.D.*

FRI., FEB. 22

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
NICK *The Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *The Dream Team*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:15
MAX **Movie:** *Gleaming the Cube*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
HBO **Movie:** *The Experts*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
USA *MacGyver*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Nightly Business Report*
TBS *Sanford and Son*
SC *Devils Pre-Game Show*
NICK *Looney Tunes*
TMC **Movie:** *Fast Food*
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

7:45
SC **Hockey:** Pittsburgh vs. New Jersey

8:00
2 *Guns of Paradise*
4 **Movie:** *The Empire Strikes Back*
5 *America's Most Wanted*
7 *Full House*
9 *She-Wolf of London*
11 **Movie:** *Tank*
13 *Washington Week in Review*
21 *Executive Stress*
31 *Adam Smith's Moneyworld*
BRV *Nijinsky*
TBS *Voice of the Planet*
MAX **Movie:** *Ski Patrol*
NICK *Mr. Ed*
ESPN **Skiing:** The Plymouth U.S. Men's Pro Ski Tour
MSG **Hockey:** New York Rangers vs. Washington
A-E **Movie:** *Darling of the Gods*
SHO **Movie:** *Fright Night, Part II*
TNT **Basketball:** L.A. Lakers vs. Atlanta
USA *Murder She Wrote*
TDC *Wild Things: The Mandrills/Nose Apes of Borneo*
CNN *Primenews*

8:30
7 *Family Matters*
13 *Wall $treet Week*
21 *Keep it in the Family*
31 *Washington Week in Review*
HBO **Movie:** *Hard to Kill*
NICK *Bewitched*

9:00
2 *Miss USA Pageant*
5 *Against the Law*
7 *Perfect Strangers*
9 *Neon Rider*
13 *Great Performances--Uncle Vanya*
21 *Three Up, Two Down*
31 *This Old House*
LIFE **Movie:** *Ghost of a Chance*
NICK *Get Smart*
TMC **Movie:** *Cage*
TDC *War Chronicles: Pursuit to the Rhine*
CNN *Larry King Live*

9:30
7 *Going Places*
21 *Open All Hours*
31 *Hometime*
MAX **Movie:** *Down the Drain*
NICK *Dragnet*
TDC *Firepower: Wings Over the Sea*

10:00
5 9 11 CNN News
7 *20/20*
21 *Solo*
31 *Cinema Showcase*
BRV *Alberta Hunter: Blues in the "Cookery"*
TBS **Movie:** *Heaven with a Gun*
NICK *Saturday Night Live*
A-E *The Golden Age of Rock 'N' Roll*
SHO *Jeff Altman's Scrapbook*
TDC *Some Enchanted Islands: The South Seas*

10:15
HBO **Movie:** *Action Jackson*

10:30
11 News
21 *Colin's Sandwich*
31 *News City*
NICK *Fernwood 2Night*
SHO *Tim Allen: Men are Pigs*

10:50
TNT **Movie:** *Shaft*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
21 *Alexei Sayle's Stuff*
31 *World TV*
BRV *Medium Cool*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Scenes From the Class Struggle in Beverly Hills*
A-E *Gregory Harrison at the Improv*
SHO *Franklyn Ajaye: Upside Downunder*
TDC *Safari: Summer in India*
CNN *Moneyline*

11:20
MAX **Movie:** *Slammer Girls*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Thirteen Live*
21 *Black Men: Uncertain Futures*
NICK *Green Acres*
SHO *Mike MacDonald: On Target*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Nightly Business Report*
21 **Movie:** *The Big Trees*
TBS *Voice of the Planet*
HBO *The Kids in the Hall*
NICK *Donna Reed*
A-E **Movie:** *Darling of the Gods*
SHO *Robert Schimmel: Hard Core in the Big Apple*
USA **Movie:** *Dialing for Dingbats*
TDC *Discovery Showcase: Special Effects*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
13 *Austin City Limits*
HBO *One Night Stand: Rick Aviles*
NICK *Dobie Gillis*
SHO *Monica Piper: No, Monica…Just You*

12:45 a.m.
MAX **Movie:** *Cassanova & Company*
TNT **Movie:** *Shaft's Big Score*

1:00 a.m.
7 **Movie:** *Dementia 13*
9 *New Twilight Zone*
11 News
HBO *Somebody Has to Shoot the Picture*
NICK *Patty Duke*
TMC **Movie:** *Jakarta*
SHO *Jeff Cesario: Back to Reality*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*

1:30 a.m.
4 *Friday Night Videos*
9 *Joe Franklin*
13 *Today's Japan*
21 **Movie:** *Till the Clouds Roll By*
NICK *My Three Sons*
SHO *Tommy Davidson: Takin' It to D.C.*
TDC *Dive to Adventure*

2:00 a.m.
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *At the Earth's Core*
NICK *Donna Reed*
SHO *Crol Leifer: Really Big Shoo!*
USA **Movie:** *Hot Splash*
TDC *Some Enchanted Islands: The South Seas*

2:15 a.m.
2 **Movie:** *The Family Nobody Wanted*
MAX **Movie:** *Heavy Petting*

2:30 a.m.
11 **Movie:** *The Return of a Man Called Horse*
4 *America's Top Ten*
NICK *Mr. Ed*
SHO *Paul Provenza: The Incredible Man-Boy*

2:50 a.m.
HBO **Movie:** *Flashback*
TNT **Movie:** *Shaft in America*

3:00 a.m.
4 *Highway to Heaven*
5 **Movie:** *Dogs*
7 **Movie:** *And God Created Woman*
9 *Home Shopping Spree*
13 *Buongiorno Italia*
NICK *Bewitched*
TMC **Movie:** *Casualties of War*
SHO *Richard Jeni: The Boy From New York City*

3:30 a.m.
MAX **Movie:** *No Retreat No Surrender, Part II*
NICK *Dragnet*
SHO **Movie:** *The Inheritance*

3:50 a.m.
21 **Movie:** *Meet John Doe*

4:00 a.m.
4 *Joker's Wild*
TBS **Movie:** *The Cremators*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Simba*
USA **Movie:** *Las Vegas Weekend*

MON., FEB. 25

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming (concludes at 8)
TBS *Beverly Hillbillies*
MAX **Movie:** *The Last Picture Show*
NICK *Best of Double Dare*
A-E *The Avengers*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
SHO *Robin Hood: The Greatest Enemy*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*

SC *Ed Randall's Talking Baseball*
NICK *Inspector Gadget*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *A Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *Hogan Family*
21 *Frugal Gourmet*
TBS *Sanford and Son*
HBO *Babar*
SC *Devil's Pre-game Show*
NICK *Looney Tunes*
ESPN **College Basketball:** Georgetown vs. St. John's
A-E *Between the Wars*
SHO **Movie:** *Revenge of the Nerds II: Nerds in Paradise*
TDC *World Monitor*
CNN *Crossfire*

7:45
SC **Hockey:** Washington vs. New Jersey

8:00
2 *Evening Shade*
4 *The Fresh Prince of Bel Air*
5 **Movie:** *Willow*
7 *America's Best Kepts Secrets*
9 *National Geographic: Search for the Great Apes*
11 **Movie:** *Airplane*
13 *Travels--Barging Through Europe--London to Paris*
31 *Eye On Dance*
BRV *Nijinsky*
TBS **Movie:** *Peter the Great, Part I, II*
HBO *Battered*
MAX **Movie:** *Starman*
NICK *Mr. Ed*
TMC **Movie:** *Back to the Future, Part II*
MSG **Tennis:** Men's Volvo of Memphis Finals (from 2/24)
A-E *David L. Wolper Presents--The General*
TNT **Movie:** *Five Card Stud*
USA *Murder, She Wrote*
TDC *Safari: The Bengal Tiger*
CNN *Primenews*

8:15
21 *Today's Gourmet*

8:30
2 *Major Dad*
4 *Blossom*
31 *First Exposure: Student Film*
NICK *Bewitched*

9:00
2 *Murphy Brown*
4 **Movie:** *Long Road Home*
7 **Movie:** *The Dead Pool*
9 *Siberia: The Endless Horizon*
13 *Dangerous Assignments*
21 *Great Performances*
31 *Bookmark*
HBO **Movie:** *Stir Crazy*
LIFE **Movie:** *A Deadly Business*
NICK *Get Smart*
A-E *The Case of the Discontented Soldier*
SHO **Movie:** *Street Smart*
USA *Wrestling*
TDC *Discovery Showcase: Treasure of the Madera Canyon*
CNN *Larry King Live*

9:30
31 *Glasnost Film Festival*
NICK *Dragnet*
ESPN **College Basketball:** Michigan vs. Minnesota

10:00
2 *Designing Women*
9 11 CNN News
13 *Moyers/Project Censored*
BRV *The Importance of Being Earnest*
MAX **Movie:** *Rain Man*
NICK *Saturday Night Live*
TMC **Movie:** *Casualties of War*
A-E *Shake Hands Forever*
TDC *A World Away: Japan--The Island Empire*

10:15
TNT **Movie:** *Bend of the River*

10:30
2 *Good Sports*
21 *An Evening with Andy Williams*
31 *Glasnost Film Festival*
NICK *Fernwood 2Night*

11:00
5 2 4 7 News
9 *Amen*
11 *Cheers*
13 *Live Wire*
31 Korean Programming
HBO *The Kids in the Hall*
NICK *Alfred Hitchcock Presents*
A-E *Cindy Williams at the Improv*
SHO *Jimmie Walker and Friends II*
TDC *Wild Things*
CNN *Moneyline*

11:30
2 *America Tonight*
4 *Tonight Show*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
HBO **Movie:** *Hard to Kill*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *M*A*S*H*
7 *Into the Night*
11 *Odd Couple*
13 *Toni Morrison*
BRV *Murmur of the Heart (S)*
TBS *National Geographic Explorer*
NICK *Donna Reed*
TMC **Movie:** *The Great Sky Copter Rescue*
ESPN **College Basketball:** UNLV vs. New Mexico State
A-E *David L. Wolper Presents--The General*
SHO **Movie:** *North Dallas Forty*
TDC *Beyond 2000*
CNN News

12:15 a.m.
MAX **Movie:** *...And Justice for All*
TNT **Movie:** *The Wrath of God*

12:30 a.m.
4 *Late Night with David Letterman*
5 *Personalities*
9 *Party Machine*
11 *The Jeffersons*
21 *Nightly Business Report*
NICK *Dobie Gillis*

1:00 a.m.
5 *Love Connection*
7 **Movie:** *The Dain Curse, Part 1*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center--The Way Things Go*
21 *Global Geography*
TBS *World of Audubon*
NICK *Patty Duke*
A-E *The Case of the Discontented Soldier*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*
HBO *One-Night Stand: Mark Curry*

1:30 a.m.
4 *Later with Bob Costas*
5 *McCreary Report*
9 *Joe Franklin*
13 *Today's Japan*
NICK *My Three Sons*
TMC **Movie:** *The Cat and the Canary*
TDC *Wild About Wheels*

1:40 a.m.
HBO **Movie:** *Fatal Beauty*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
TBS **Movie:** *The Little Girl Who Lives Down the Lane*
NICK *Donna Reed*
SHO **Movie:** *Down Twisted*
TDC *Discovery Sport*

2:16 a.m.
2 *Nightwatch*
MAX **Movie:** *Out on Bail*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *Fast Charlie . . . The Moonbeam Rider*
NICK *Mr. Ed*
TNT **Movie:** *Man From Alamo*
TDC *Wheels in Sport*

3:00 a.m.
5 **Movie:** *For Love of Ivy*
9 *Home Shopping Spree*
13 *Wave Particle Duality*
21 *Mechanical Universe*
TMC **Movie:** *Mississippi Burning*

3:30 a.m.
4 *Joker's Wild*
HBO *Doing Time: Life Inside the Big House*
SHO **Movie:** *Secret of the Satin Blues*

4:00 a.m.
4 *Instant Recall*
7 **Movie:** *Great American Beauty Contest*
MAX **Movie:** *Old Gringo*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *The Race for the Double Helix*

TUE., FEB. 26

6:00
2 4 7 CNN News
5 *Golden Girls*
9 *Cosby*
11 *21 Jump Street*
13 *New Jersey Network News*
21 *MacNeil/Lehrer*
31 Italian Programming
TBS *Beverly Hillbillies*
MAX **Movie:** *Rough Cut*
NICK *Best of Double Dare*
A-E *The Avengers*
SHO **Movie:** *Tap*
TNT *Gilligan's Island*
TDC *Beyond 2000*

6:15
HBO **Movie:** *Back to School*

6:30
2 4 7 News
5 *Night Court*
9 *Who's the Boss?*
13 *Live Wire*
TBS *Andy Griffith*
NICK *Make the Grade*
TMC **Movie:** *Picture Show*
TNT *Bugs Bunny*

7:00
2 *Hard Copy*
4 5 News
7 *Jeopardy*
9 *Perfect Strangers*
11 *Growing Pains*
13 *MacNeil/Lehrer*
21 *21 Edition*
TBS *Happy Days*
NICK *Inspector Gadget*
TMC **Movie:** *Blaze*
MSG *SportsDesk*
A-E *World of Survival*
TDC *Rendezvous*
CNN *Moneyline*

7:15
SC *Islanders Pre-Game Show*

7:30
2 *Entertainment Tonight*
4 *New Family Feud*
5 *Current Affair*
7 *Wheel of Fortune*
9 *Who's the Boss?*
11 *The Hogan Family*
21 *National Geographic*
TBS *Sanford and Son*
SC **Hockey:** Buffalo vs. New York Islanders
NICK *Looney Tunes*
ESPN **College Basketball:** Iowa vs. Kansas
MSG **Basketball:** Washington vs. New York
A-E *Between the Wars*
TDC *World Monitor*
CNN *Crossfire*

8:00
2 *Rescue 911*
4 *Matlock*
5 **Movie:** *The Star Chamber*
7 *Who's the Boss?*
9 *They Came From Outer Space*
11 **Movie:** *Soul Man*
13 *Nova*
31 *Seasons of Life*
BRV *Leadbelly*
TBS **Movie:** *Peter the Great, Part III, IV*
HBO **Movie:** *Downtown*
MAX **Movie:** *The Blood of Heroes*
NICK *Mr. Ed*
A-E *The Fatal Attraction of Adolph Hitler*
SHO **Movie:** *Showtime Great Old Movie: Your Choice*
TNT **Basketball:** Houston vs. Denver
TDC *Vietnam: The Ten Thousand Day War*
CNN *Primenews*

8:30
7 *Davis Rules*
NICK *Bewitched*

9:00
2 **Movie:** *And the Sea Will Tell*
4 *In the Heat of the Night*
7 *Roseanne*
9 *Amazing Stories*
13 *Frontline*
21 *James Taylor in Concert*
31 *Black Stars in Orbit*
LIFE **Movie:** *Broken Vows*
NICK *Get Smart*
TMC **Movie:** *Screwball Hotel*
A-E *Ormandy Conducts the Philadelphia Orchestra*
USA *Tuesday Night Fights*
TDC *Beyond Tomorrow*
CNN *Larry King Live*

9:30
7 *Coach*
HBO **Movie:** *Heathers*
MAX **Movie:** *Sweetie*
NICK *Dragnet*
ESPN **College Basketball:** Alabama vs. Kentucky
TDC *Invention*

10:00
4 *Law & Order*
5 9 11 CNN News
7 *thirtysomething*
13 *Louis Rukeyser's 1991 Money Guide*
31 *Wild America*
NICK *Saturday Night Live*
SHO **Movie:** *Music Box*
TDC *Australian Animals Adrift in Time*

10:20
TNT **Movie:** *Ice Station Zebra*

10:30
11 News
31 *News City*
BRV *Jimi Hendrix: The South Bank Show*
NICK *Fernwood 2Night*
A-E *Design Classics*

11:00
2 4 7 News
5 *M*A*S*H*
9 *Amen*
11 *Cheers*
13 *Thirteen Live*
21 *Joan Baez in Concert with Jackson Browne*
31 Korean Programming
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Mad Max Beyond Thunderdome*
A-E *Joe Penny at the Improv*
TDC *Wings: Reconnaissance and Intelligence Aircraft*
CNN *Moneyline*

11:15
MAX **Movie:** *Glory*

11:30
2 *America Tonight*
4 *Tonight Show*
5 *Personalities*
7 *Nightline*
9 *Arsenio Hall*
11 *Honeymooners*
13 *Nightly Business Report*
BRV **Movie:** *Under the Cherry Moon*
HBO **Movie:** *Alien Nation*
NICK *Green Acres*
CNN *Sports Tonight*

MIDNIGHT
2 *Late Night I*
5 *Love Connection*
7 *Into the Night*
11 *Odd Couple*
13 *Intercom*
TBS **Movie:** *Airport*
NICK *Donna Reed*
A-E *The Fatal Attraction of Adolph Hitler*
SHO *Jeff Altman's Scrapbook*
TDC *Survival!: Nations Under Siege*
CNN *Newsnight*

12:30 a.m.
4 *David Letterman*
5 *Kojak*
9 *Party Machine*
11 *The Jeffersons*
21 *Nightly Business Report*
NICK *Dobie Gillis*
SHO **Movie:** *The Longest Yard*

1:00 a.m.
7 **Movie:** *The Dain Curse, Part II*
9 *New Twilight Zone*
11 News
13 *Alive From Off Center*
21 *Global Geography*
HBO *The Kids in the Hall*
NICK *Patty Duke*
TMC **Movie:** *Stealing Heaven*
A-E *Ormandy Conducts the Philadelphia Orchestra*
TDC *World Monitor*
CNN *Showbiz Today*

1:12 a.m.
2 *Late Night II*

1:20 a.m.
MAX **Movie:** *I'm Gonna Git You Sucka*
TNT **Movie:** *Kenner*

1:30 a.m.
4 *Later With Bob Costas*
9 *Joe Franklin*
13 *Today's Japan*
BRV *Spike Lee: The South Bank Show*
HBO **Movie:** *Blades*
NICK *My Three Sons*
TDC *Profiles of Nature: Polar Bears*

2:00 a.m.
4 News
11 *My Talk Show*
13 *MacNeil/Lehrer*
NICK *Donna Reed*
TDC *A World Away: Japan--The Island Empire*

2:16 a.m.
2 *Nightwatch*

2:30 a.m.
4 *Highway to Heaven*
11 **Movie:** *The Haunting of Julie*
BRV *The Alvin Ailey Dance Theatre: The Stack-Up/Cry*
NICK *Mr. Ed*
SHO **Movie:** *Hit List*

2:50 a.m.
MAX **Movie:** *Slammer Girls*

3:00 a.m.
5 **Movie:** *The Road to Bali*
7 **Movie:** *Death Be Not Proud*
9 *Home Shopping Spree*
13 *Understanding Taxes*
TBS **Movie:** *Winterhawk*
TMC **Movie:** *Touch of Evil*
USA **Movie:** *Seven-Star Grand Mantis*

3:15 a.m.
HBO **Movie:** *Bloodfist*
TNT **Movie:** *A Night in Casablanca*

3:30 a.m.
4 *Joker's Wild*

4:00 a.m.
4 *Instant Recall*
NICK *Alfred Hitchcock Presents*
A-E **Movie:** *Girlfriends*
SHO **Movie:** *To Kill a Priest*

Weekend, Feb. 23 –24

SAT., FEB. 23

8:00 a.m.
2 *Muppet Babies*
4 *Camp Candy*
5 *Fox's Peter Pan & The Pirates*
7 *The New Adventures of Winnie the Pooh*
13 *Wall $treet Week*
21 *Tracks Ahead*
31 *Japanese TV*
TBS *Bonanza*
HBO **Movie:** *Superman*
NICK *Count Duckula*
TMC **Movie:** *Easy Living*
ESPN *Fishing*
A-E *Journey to Adventure*
TNT *The Travels of Jaime McPheeters*
CNN *Daybreak*

8:30 a.m.
2 *California Raisins*
4 *Captain N and Super Mario Brothers III*
5 *Bobby's World*
7 *The Wizard of Oz*
13 *Adam Smith's Money World*
21 *Adventures in Scale Modeling*
MAX **Movie:** *The Hot Rock*
NICK *Heathcliff*
A-E *World of Survival*
SHO **Movie:** *The Ghost Breakers*
CNN *The Big Story*

9:00 a.m.
2 *Garfield and Friends*
5 *Tom and Jerry's Kids*
7 *Slimer! and the Real Ghostbusters*
11 *Wrestling*
13 *Bookmark*
21 *Woodwright's Shop*
TBS *Wrestling*
NICK *Yogi Bear*
A-E **Movie:** *Terror By Night*
TNT *Hondo*
TDC *Bill Burrud's Animal Odyssey*

9:30 a.m.
4 *Rick Moranis in Gravedale High*
5 *Attack of the Killer Tomatoes*
13 *One on One*
21 *New Yankee Workshop*
NICK *Inspector Gadget*
TMC **Movie:** *Dakota*
CNN *Moneyweek*

10:00 a.m.
2 *Teenage Mutant Ninja Turtles*
4 *Kid 'n' Play*
5 *Piggsburgh Pigs*
7 *Beetlejuice*
11 *Soul Train*
13 *Firing Line*
21 *Hometime*
31 *Bienvenue En France*
TBS *National Geographic Explorer*
NICK *Nickelodeon's Most Wanted: Yogi Bear!*
SHO **Movie:** *Ziegfeld Follies*
TNT *How the West Was Won*
TDC *Profiles of Nature*

10:30 a.m.
4 *Chipmunks/Movies*
5 *Fun House*
7 *New Kids on the Block*
13 *American Interests*
21 *This Old House*
31 *Washington Week in Review*
HBO **Movie:** *Teen Witch*
MAX **Movie:** *Harold and Maude*
NICK *Count Duckula*
A-E *Shortstories*
TDC *Wildlife Chronicles*

11:00 a.m.
2 *Bill and Ted's Excellent Adventure*
4 *Saved by the Bell*
5 *Captain Planet and the Planeteers*
7 *Bugs Bunny*
9 *Superman*
11 *Star Search*
13 *Tony Brown's Journal*
21 *From a Country Garden*
31 *Eye on Asia*
NICK *Think Fast*
TMC **Movie:** *Mad Max Beyond Thunderdome*
A-E *Images of Another World*
TNT **Movie:** *Walk the Proud Land*
TDC *Safari*

11:30 a.m.
2 *Pee Wee's Playhouse*
4 *Guys Next Door*
5 *Thunder Cats*
9 *Dracula*
13 *Open Mind*
21 *Victory Garden*
NICK *Double Dare*

NOON
2 **College Basketball**
4 *Saturday Videos*
5 *Wrestling*
7 *Little Rosey*
9 *It's a Knockout*
11 *Happy Days*
13 *America's Defense Monitor*
21 *Gourmet Cooking*
31 *Video Music Box*
TBS **Movie:** *Son of Godzilla*
HBO **Movie:** *Dangerous Curves*
MAX **Movie:** *Doctor Doolittle*
NICK *Dennis the Menace*
A-E *Nippon: Japan Since 1945*
SHO **Movie:** *Speed Zone*
USA **Movie:** *Lost Love*
TDC *Some Enchanted Islands: Volcanoes of Hawaii*

12:30
4 *NBA Inside Stuff*
7 *Weekend Special: Ralph S. Mouse, Pt. II*
11 **Movie:** *The Drowning Pool*
13 *South Africa Now*
21 *Cuisine Rapide*
CNN *Evans & Novak*

12:50
TNT **Movie:** *The Private War of Major Benson*

1:00
4 *Sports Express*
5 *American Gladiators*
7 *Crysler Cup Golf*
9 *New Adam 12*
13 *Nova*
21 *Frugal Gourmet*
31 *Pakistani Television*
NICK *Lassie*
TMC **Movie:** *Great Balls of Fire*
MSG **Basketball:** Virginia Tech vs. Florida State
A-E *David L. Wolper Presents--Seven Days in the Life of the President*
TDC *Some Enchanted Islands*

1:30
9 *New Dragnet*
21 *Travelin' Gourmet*
TBS **Movie:** *Piranha*
HBO **Movie:** *Ratboy*
SHO **Movie:** *Revenge of the Nerds II: Nerds in Paradise*

2:00
2 **College Basketball**
4 **College Basketball:** Oklahoma vs. Kansas
5 **Movie:** *Dragonslayer*
9 *Airwolf*
13 *The Musicals--The Harvey Girls*
21 *Joy of Painting*
31 *American Art Forum*
NICK *Special Delivery*
ESPN **College Basketball:** Temple vs. West Virginia
A-E *The Golden Age of Rock 'n' Roll*
USA **Movie:** *Tagget*
TDC *Some Enchanted Islands*

2:30
11 **Movie:** *Bonnie & Clyde*
21 *Welcome to My Studio*
31 *State of the Arts*
MAX **Movie:** *Pink Cadillac*

3:00
7 *Professional Bowlers Tour*
9 *They Came From Outer Space*
21 *Motorweek*
31 *Eye on Dance*
TMC **Movie:** *Troop Beverly Hills*
MSG **Basketball:** Memphis State vs. South Carolina
A-E **Movie:** *Berlin Affair*
SHO **Movie:** *Chances Are*
TDC *Discovery Showcase*

3:10
TNT **Movie:** *Watusi*

3:30
21 *Rod and Reel Streamside*
31 *All About TV*
TBS **Movie:** *Treachery and Greed on the Planet of the Apes*
HBO *A Gold Medal Tradition: Lake Placid Figure Skating*
CNN *Your Money*

4:00
2 **Golf:** L.A. Open
4 *Olympic Showcase*
5 *Facts of Life*
9 *She-Wolf of London*
13 *Motorweek*
21 *Classic Car Shop*
31 *Sounds Brazilian*
NICK *You Can't Do That on Television*
ESPN **College Basketball:** Virginia vs. N.C. State
TDC *Vietnam: The Ten Thousand Day War*

4:30
5 *What a Dummy*
7 *Wide World of Sports*
13 *Hometime*
21 *Star Cops*
31 *South Africa Now*
HBO **Movie:** *Runaway*
MAX **Movie:** *Revenge of the Nerds II: Nerds in Paradise*

5:00
5 *Mr. Belvedere*
9 *Knight Rider*
11 **Movie:** *Bullitt*
13 *Matters of Taste*
31 *American Interests*
BRV *Dean Reed: American Rebel*
TBS *Fishing with Roland Martin*
NICK *Mr. Wizard's World*
TMC **Movie:** *Communion*
A-E *Caroline's Comedy Hour*
SHO **Movie:** *Back to School*
TNT *Logan's Run*
TDC *Discovery Sport*

5:20
21 *Doctor Who*

5:30
5 *Harry and the Hendersons*
13 *New Yankee Workshop*
31 *European Journal*
TBS *Fishing with Orlando Wilson*
NICK *Dennis the Menace*
TDC *Wild About Wheels:*
CNN *Newsmaker Saturday*

6:00
2 *Channel 2 the People*
4 7 CNN News
9 *A Team*
5 *Three's Company*
13 *MacNeil/Lehrer*
31 *Polish TV Network*
TBS *World Championship Wrestling*
LIFE **Movie:** *The Gifted One*
MAX **Movie:** *Racing with the Moon*
NICK *Wild and Crazy Kids*
A-E *In a Glass Darkly*
TNT *Bugs Bunny & Pals*
TDC *Beyond 2000*

6:30
2 4 News
5 *All in the Family*
31 *Hello Austria/Hello Vienna*
BRV *Almos' a Man*
HBO **Movie:** *Superman*
NICK *Family Double Dare*
CNN *Pinnacle*

7:00
2 News
4 *Roggin's Heroes*
5 *Golden Girls*
7 *News Magazine*
9 *Amen*
11 *Star Trek: The Next Generation*
13 *Nature Special*
21 *Design Classics*
31 Italian Programming
NICK *Stories From Growing Up*
TMC **Movie:** *Mad Max Beyond Thunderdome*
A-E *All Creatures Great and Small*
SHO **Movie:** *Speed Zone*
TDC *Some Enchanted Islands: Galapagos--The Mysterious Paradise*

7:15
SC *Islanders Pre-game Show*

7:30
2 *Studio 22*
4 *Memories: Then and Now*
5 *Night Court*
7 *New York Views*
9 *227*
21 *This Old House*
BRV *Champlin on Film: Spike Lee*
SC **Hockey:** Philadelphia vs. Islanders
NICK *Looney Tunes*
MSG **Basketball:** New York vs. Washington
CNN *Sports Saturday*

8:00
2 *Uncle Buck*
4 *Amen*
5 *Totally Hidden Videos*
7 *Young Riders*
9 **College Basketball:** Notre Dame vs. St. John's
11 **Movie:** *About Last Night*
13 *Channel Crossings Special: Pennies From Heaven*
21 *Jacques Cousteau*
31 *The Rise and Fall of Reginald Perrin*
BRV *The Doctor and the Devils*
TBS **Basketball:** Atlanta vs. Dallas
LIFE **Movie:** *J.O.E. and the Colonel*
MAX **Movie:** *Second Sight*
NICK *Looney Tunes*
A-E **Movie:** *The Beguiled*
TNT **Movie:** *Ben Hur*
USA **Movie:** *The Eiger Sanction*
TDC *Challenge*
CNN *Primenews*

8:30
2 *Lenny*
4 *Amen*
5 *TBA*
31 *Shelley*
NICK *Bewitched*

9:00
2 **Movie:** *K-9*
4 *Golden Girls*
5 *Cops*
7 **Movie:** *Raw Deal*
21 *National Geograhic*
31 *French and Saunders*
HBO *World Championship Boxing: Witaker vs. Spann; Camacho vs. Haugen*
NICK *Get Smart*
TMC **Movie:** *Cyborg*
TDC *Wings*
CNN *Showbiz Week*

9:30
4 *Empty Nest*
5 *Cops*
13 *American Masters--Aretha Franklin: The Queen of Soul*
31 *Two's Company*
MAX **Movie:** *The Fabulous Baker Boys*
NICK *Dragnet*
SHO **Movie:** *Flight of Black Angel*

10:00
5 9 11 CNN News
4 *Carol & Company*
21 *The World at War*
31 *'Allo 'Allo*
BRV *The Lenny Henry*
NICK *Saturday Night Live*
A-E *Comedy on the Road*
TDC *Some Enchanted Islands*

10:20
TBS *Black History Special: Summit for the '90s*

10:30
4 *Dear John*
5 *M*A*S*H*
9 *Taxi*
13 **Movie:** *Black Orpheus*
31 *Just for Laughs*
BRV *Lenny Henry Show*
NICK *Fernwood 2Night*
TMC **Movie:** *Rising Storm*

11:00
2 4 7 News
5 *Comic Strip Live*
9 *Howard Stern*
11 *The Odd Couple*
21 *America Goes to War: The Homefront*
31 *World TV*
BRV **Movie:** *Under the Cherry Moon*
HBO *One-Night Stand: Mark Curry*
SC **College Basketball:** Villanova vs. Seton Hall
NICK *Alfred Hitchcock Presents*
A-E *Debbie Allen at the Improv*
SHO *Showtime Comedy*
USA **Movie:** *Hot Splash*
TDC *TDC-TV*

11:20
TBS *U.S. Olympic Gold*

11:30
2 *Big Break*
4 *Saturday Night Live*
7 **Movie:** *Farewell My Lovely*
11 **Movie:** *Arsenic and Old Lace*
21 *Off-Hollywood*
HBO **Movie:** *Glory*
MAX **Movie:** *The Blood of Heroes*
NICK *Green Acres*
SHO **Movie:** *Master of the Dragonard Hill*
CNN *Sports Tonight*

MIDNIGHT
5 *American Gladiators*
9 *Barney Miller*
21 *Austin City Limits*
H**Movie:** *Action Jackson*
NICK *Donna Reed*
ESPN **College Basketball:** UTEP vs. New Mexico
A-E **Movie:** *The Beguiled*
TDC *Arthur C. Clarke*
CNN *Newsnight*

12:15 a.m.
13 **Movie:** *Carefree*

12:30 a.m.
2 *Quincy, M.E.*
NICK *Dobie Gillis*
TMC **Movie:** *Communion*
TNT **Movie:** *Green Pastures*
TDC *Terra X*

1:00 a.m.
4 *It's Showtime at the Apollo*
5 *Pump It Up*
21 *New Country Video*
31 *Night Flight*
MAX **Movie:** *Scandal*
NICK *Patty Duke*
USA **Movie:** *Assault of the Killer*
TDC *Two Men in a Balloon*

1:10 a.m.
SHO **Movie:** *White Ghost*

1:30 a.m.
2 *Witness to Survival*
7 *News*
11 **Movie:** *Emma: Queen of the South Seas*
13 **Movie:** *Loves of a Blonde*
21 *Television*
HBO **Movie:** *Spellbinder*
NICK *My Three Sons*

1:45 a.m.
7 **Movie:** *Charlie Chan and the Sky Dragon*

TBS **Movie:** *Hercules Against the Barbarians*

2:00 a.m.
2 *American Telecast*
4 *Byron Allen Show*
5 **Movie:** *Policewoman Centerfold*
NICK *Donna Reed*
TDC *Some Enchanted Islands*

2:30 a.m.
2 **Movie:** *Status Unlimited*
21 *TV Classics*
NICK *Mr. Ed*
TMC *Picture Show*
TNT **Movie:** *Hallelujah*

2:50 a.m.
SHO **Movie:** *Howling IV: The Original Nightmare*

3:00 a.m.
4 *Fight Back*
7 **Movie:** *Cuba*
13 *It's One Family: Knock on Wood*
21 *Art Blakey: The Jazz Messenger*
MAX **Movie:** *The Man Who Wasn't There*
TMC **Movie:** *Great Balls of Fire*
USA **Movie:** *Nomads*

SUN., FEB. 24

8:00 a.m.
2 *Home Again with Bob Vila*
4 *Positively Black*
5 *Sunday Mass*
7 *Tiempo*
9 *Silver Spoons*
13 *Mister Rogers' Neighborhood*
21 *Sesame Street*
31 Italian Programming
TBS *Flintstones*
HBO *Babar*
NICK *Count Duckula*
TMC **Movie:** *North by Northwest*
A-E *Journey to Adventure*
SHO *Dear Lovey Hart, I'm Desperate*
TNT *Popeye*

8:30 a.m.
2 *Wall Street Journal Report*
4 *Visiones*
7 *Heart of the Matter*
9 *Bugs and Daffy Hour*
13 *Shining Time Station*
TBS *Captain Planet*
HBO *Wonderful Wizard of Oz*
NICK *Heathcliff*
A-E *World of Survival*

9:00 a.m.
2 News
4 *Sunday Today*
7 *Black History 1990*
11 *Incredible Hulk*
13 **Wonderworks Family Movie:** *Brother Future*
21 **Movie:** *Young Buffalo Bill*
TBS *Brady Bunch*
HBO **Movie:** *The Monster Squad*
NICK *Cartoon Kablooey*
A-E **Movie:** *Streets of Loredo*
SHO *A Friend in Deed*
TNT *Bugs Bunny and Pals*
TDC *Deaf Mosaic*
CNN *Daywatch*

9:30 a.m.
9 *Widget*
TBS *Andy Griffith*
MAX **Movie:** *The Squeeze*
NICK *Flipper*
SHO *KIDS-TV*
TDC *Orphans of the Wild*
CNN *Your Money*

10:00 a.m.
7 *Sports Quest with Larry Bowa*
9 *Steampipe Alley*
11 *C.H.I.P.S.*
21 *On the Island*
TBS *Good News*
NICK *Nickelodeon's Most Wanted: Yogi Bear*
SHO **Movie:** *Back to the Future, Part II*
TNT **Movie:** *My Dream Is Yours*
TDC *American Medical Television*

10:30 a.m.
2 *Face the Nation*
4 *Meet the Press*
7 *Runaway with the Rich and Famous*
21 *Adam Smith's Money World*
TBS **Movie:** *There Was a Crooked Man*
HBO **Movie:** *Permanent Record*
TMC *Firstworks*
TDC *AMT Videoclinic*
CNN *Newsmaker Sunday*

11:00 a.m.
2 *Sunday Edition with Jim Jensen*
4 *McLaughlin Group*
5 *McCreary Report*
7 *Business World*
9 *My Secret Identity*
11 *Fall Guy*
13 *Wild America*
21 *Wall $treet Week*
NICK *Cartoon Kablooey*
TMC **Movie:** *Music Box*
A-E *Arts & Entertainment Revue*

11:30 a.m.
4 *News Forum*
7 *David Brinkley*
9 *Munsters Today*
13 *Newton's Apple*
21 *Washington Week in Review*
MAX **Movie:** *Victor/Victoria*
NICK *SK8 TV*
ESPN *Sportscenter*
CNN *NFL Preview*

NOON
2 **College Basketball Doubleheader**
4 *America's Top Ten*
5 *WWF Wrestling*
9 *Out of This World*
11 **Movie:** *Cool Hand Luke*
13 *Caucus: New Jersey*
21 *Inside Albany*
HBO **Movie:** *Maxie*
NICK *Wild and Crazy Kids*
A-E *Soldier in Love*
SHO **Movie:** *Victor/Victoria*
TNT **Movie:** *The Lawless Breed*

12:30
4 **Basketball Doubleheader:** Boston vs. Indiana; L.A. Lakers vs. Detroit
7 *News Conference*
9 *New Lassie*
13 *Inside Albany*
21 *Wild America*
NICK *Stories From Growing Up*
ESPN **Skiing:** U.S. Ski Flying Nationals
TDC *A House for All Seasons*
CNN *Science & Technology*

1:00
5 **Movie:** *Dirty Dozen: The Next Mission*
7 *Like It Is*
9 **Movie:** *Perry Mason: Case of the Lost Love*
13 *Turnstyles*
21 *Nature*
TBS *Sports Special: Richmond 400*
NICK *Fifteen*
TMC **Movie:** *Tap*
TDC *Some Enchanted Islands*

1:30
13 *The New Explorers*
NICK *Lassie*
MSG **Hockey:** New Jersey vs. New York Rangers
A-E *Design Classics*
CNN *Moneyweek*

2:00
7 *Crysler Cup Golf*
13 *Eyes on the Prize*
21 *All Creatures Great and Small*
31 *World Chronicle*
HBO **Movie:** *Time Trackers*
MAX **Movie:** *Ski Patrol*
A-E *Living Dangerously*
TNT **Movie:** *Young Catherine, Part I*
USA **Movie:** *The Howling III*
TDC *Bill Burrud's Animal Odyssey*

2:30
11 **Movie:** *The Sting*
31 *Ask Congress*
SHO **Movie:** *Starman*

3:00
5 **Movie:** *The Final Executioner*
9 **Movie:** *The Hostage*
13 *Eyes on the Prize*
21 *Cats and Dogs*
31 *This Old House*
TMC **Movie:** *Dirty Rotten Scoundrels*
A-E **Movie:** *The Beguiled*
TDC *Survival!*
CNN *World Report*

3:30
21 *Today's Gourmet*
31 *Hometime*
HBO **Movie:** *Real Genius*
MAX **Movie:** *Rough Cut*

4:00
2 **Nissan L.A. Open Golf**
7 **College Basketball**
21 *Madeleine Cooks*
31 *Polish Television Network*
NICK *You Can't Do That on Television*
TNT **Movie:** *Young Catherine, Part II*
TDC *War Chronicles*

4:30
21 *The Frugal Gourmet*
TBS *Happy Days*
NICK *Out of Control*
MSG **College Basketball:** Massachusetts vs. Rutgers
SHO *Super Dave*
TDC *Firepower: Wings Over the Sea*

5:00
5 **Movie:** *Columbo*
9 *Superboy*
11 **Movie:** *Silverado*
13 *Eyes on the Prize*
21 *Lawrence Welk Show*
31 *Leon Charney Report*
BRV *Bravo Culture for Kids--Grim Tales: The Three Feathers and Rapunzel*
TBS *Tom and Jerry's Funhouse*
NICK *Fifteen*
TMC **Movie:** *The Secret of the Ice Caves*
ESPN **Thoroughbred Racing:** Phoenix Gold Cup
A-E *Challenge of the Seas*
SHO **Movie:** *Dirty Rotten Scoundrels*
TDC *Some Enchanted Islands*
CNN *Earlyprime*

5:30
9 *Superforce*
BRV *Sinfonietta: Charles Ives and Webern*
TBS *Captain Planet*
HBO **Movie:** *The Monster Squad*
SC *P.J. Carlesimo Show*
MAX **Movie:** *Batman*
NICK *Dennis the Menace*
A-E *World in Action*
CNN *Newsmaker Sunday*

6:00
2 4 7 News
9 *Knight Rider*
13 *Innovation*
21 *Nat "King" Cole Show*
31 *Polish Sunday*
TBS *Main Event*
SC *Mets Inside Pitch*
NICK *Wild and Crazy Kids*
ESPN **Skiing:** Plymouth U.S. Men's Pro Ski Tour
A-E *Biography: The Fatal Attraction of Adolf Hitler*
TNT **Movie:** *Canyon Passage*
TDC *Wild Things: The Mandrills/Nose Apes of Borneo*
CNN *This Week in the NBA*

6:30
7 News
13 *Moyers: A World of Ideas*
21 *Nova*
BRV *Lenny Henry*
NICK *Stories From Growing Up*

7:00
2 *60 Minutes*
4 *Super Bloopers and New Practical Jokes*
5 *True Colors*
7 *Life Goes On*
9 **Movie:** *Night Breaker*
13 *Travels*
31 *An American Family*
BRV *Tom Brown's Schooldays, Part II*
TBS **Movie:** *Saddle the Wind*
HBO **Movie:** *Little Monsters*
SC **Hockey:** New York Islanders vs. Philadelphia
NICK *Inspector Gadget*
TMC **Movie:** *Twins*
A-E *Our Century--Return to Iwo Jima*
SHO **Movie:** *Back to the Future, Part II*
USA **Movie:** *Murderous Vision*
TDC *Some Enchanted Islands*

7:30
5 *Parker Lewis Can't Lose*
21 *The New Explorers*
MAX **Movie:** *Beverly Hills Brats*
NICK *Looney Tunes*
MSG **Basketball:** New York vs. Miami

8:00
2 *Murder, She Wrote*
4 *Exposé*
5 *In Living Color*
7 *America's Funniest Home Videos*
11 *Lifestyles of the Rich and Famous*
13 *Nature: One Man's Kenya*
21 *This Old House*
31 *Masterpiece Theatre*
BRV *The Beggar's Opera*
A-E *Nippon: Japan Since 1945*
TNT **Movie:** *Where Eagles Dare*
TDC *Battle of the Bison Forest*
CNN *Primenews*

8:30
5 *Get a Life*
7 *America's Funniest People*
21 *Hometime*
NICK *Bewitched*

9:00
2 **Movie:** *And the Sea Will Tell*
4 **Movie:** *Good Morning, Vietnam*
5 *Married with Children*
7 **Movie:** *Bull Durham*
9 *Party Machine*
11 *Love Boat*
13 *Masterpiece Theatre--20th Anniversary Favorites--The Jewel in the Crown: Crossing the River*
21 *Nature*
31 *Mystery! Poirot II*
TBS *National Geographic Explorer*
HBO **Movie:** *Breaking In*
MAX **Movie:** *Homer and Eddie*
NICK *Get Smart*
TDC *Discovery Sunday*
ESPN Top Rank Boxing
TMC **Movie:** *Music Box*
A-E *The Left-handed Man of Madagascar*
SHO **Movie:** *Everybody Wins*
CNN *Week in Review*

9:30
5 *Good Grief*
NICK *Dragnet*

10:00
5 *Comic Strip Live*
9 11 CNN News
21 *Mystery! Poirot II*
31 *Eastenders*
BRV *Christopher Hampton: The South Bank Show*
TBS *The World of Audubon*
NICK *Saturday Night Live*
A-E *Arts & Entertainment Revue*

10:30
9 *On Scene: Emergency Response*
NICK *Fernwood 2Night*
SHO *Super Dave*

10:45
HBO **Movie:** *Blue Steel*
MAX **Movie:** *Night Game*

11:00
2 5 News
9 *Arsenio Hall*
11 *The Odd Couple*
13 *Adam Smith's Money World*
21 *Masterpiece Theatre--20th Anniversary Favorites--The Jewel in the Crown: Crossing the River*
31 Korean Programming
BRV *La Sylphide*
NICK *Alfred Hitchcock Presents*
TMC **Movie:** *Kiss of the Beast*
A-E *Caroline's Comedy Hour*
SHO **Movie:** *Opposing Force*
TNT **Movie:** *Battle Hymn*
TDC *Wings*

11:17
7 News

11:30
2 4 News
5 *Sports Extra*
11 *Star Trek: The Next Generation*
13 *Channel Crossing*
NICK *Green Acres*
CNN *Sports Tonight*

11:45
2 *Sports Update*
7 **Movie:** *Return Engagement*

MIDNIGHT
2 *Entertainment Tonight*
4 *George Michael's Sports Machine*
5 *A Current Affair Extra*
BRV *Champlin on Film: Morgan Freeman*
A-E *Nippon: Japan Since 1945*
TDC *Combat Sport*

12:30 a.m.
11 *Jesse Jackson Show*
BRV *Threshold*
HBO **Movie:** *Coming to America*
MAX **Movie:** *Rising Storm*

12:50 a.m.
13 *Frontline*
SHO **Movie:** *Homeboy*

1:00 a.m.
2 *Quincy, M.E.*
5 *Weekend Travel Update*
21 *Mark Russell Comedy Special*
TMC **Movie:** *Barfly*
A-E *The Left-handed Man of Madagascar*
TDC *Discovery Sunday*

1:15 a.m.
7 News

1:30 a.m.
4 *Memories: Then and Now*
7 **Movie:** *Amber Waves*
11 *Tales From the Darkside*

1:45 a.m.
13 *The American Experience*
TNT **Movie:** *Men in War*

2:00 a.m.
2 *Nightwatch*
4 *Missing/Reward*
11 *Monsters*
NICK *Donna Reed*

2:10 a.m.
MAX **Movie:** *Shame*

2:30 a.m.
4 *Crime Stoppers 800*
11 *Friday the 13th*
BRV *The Beggar's Opera*
HBO **Movie:** *Jacknife*
NICK *Mr. Ed*

2:40 a.m.
SHO **Movie:** *The Marilyn Diaries*

3:00 a.m.
4 *Smash Hits*
9 *Home Shopping Overnight*
NICK *Bewitched*
TMC **Movie:** *Twins*
A-E *Caroline's Comedy Hour*

REAL ESTATE REPORT

SPRING FORECAST

Despite the war and the recession, real-estate professionals in New York are reporting some of the strongest sales activity of the past year.

"The fourth quarter was the turnaround," says Marilyn Corradini, vice-president of residential sales for William B. May Company. She points to increased sales volume, a willingness to negotiate, and calls from both local and national investors as encouraging signs. "The perception is growing that New York City represents good value now," Corradini says.

Joyce West, director of residential sales for the Greenthal Group, estimates that prices, in general, have declined about 10 percent since the early fall, and she expects some further reductions for studios and one-bedroom apartments. Prices for larger units are firming up, however, according to West.

John Tyrrell, vice-president of Sulzberger-Rolfe, notes a forceful argument for buying now: "Prices have come down to levels where it makes economic sense to buy, as opposed to finding a comparable rental."

"Mortgages are now close to their low point for the last several years," reports Murray Brookman, director of the Mortgage Source, a mortgage-brokerage firm. "Anytime a fixed mortgage in the single digits is available, it's something to grab." ●

JUST SOLD

Upper West Side

2 Bedrooms $245,000
380 Riverside Drive
5-room, 1,100-square-foot prewar co-op; 1 bath, river views. Maintenance $860.
Broker: Halstead Property Company

Upper West Side

2 Bedrooms $250,000
65 Central Park West
4-room, 1,200-square-foot prewar co-op; 2 baths. Maintenance $688.
Broker: Ambrose-Mar Elia

SoHo

2 Bedrooms $750,000
121 Greene Street
6-room, 4,100-square-foot prewar co-op; 2.5 baths, library, maid's room, gourmet kitchen, fireplace. Maintenance $3,889.
Broker: Brown, Harris, Stevens

Upper East Side

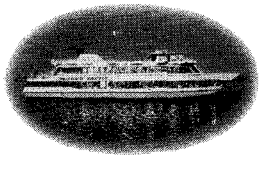
2 Bedrooms $625,000
303 East 57th Street
5-room, 1,650-square-foot co-op; 2.5 baths, park and river views. Maintenance $1,819.
Broker: Sulzberger-Rolfe

Greenwich Village

2 Bedrooms $345,000
30 Fifth Avenue
4.5-room, 1,200-square-foot prewar co-op; 2 baths. Maintenance $816.
Broker: Carnegie Hill Properties

Midtown East

2 Bedrooms $782,500
100 United Nations Plaza
4.5-room, 1,250-square-foot condo; 2.5 baths, wraparound balcony, river views. Common charge $850. Taxes $189 mo.
Broker: Charles H. Greenthal



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Town And Country Properties is a weekly feature. **Special rates effective with the January 7, 1991 issue:** $32.00 per line, per issue, flat rate. Two-line minimum. Approximately 36 characters equal 1 line (count each letter, space and punctuation mark as a character). Display ads are available at $465 per inch, one-time insertion. Certified check or money order must accompany copy and be received by Tuesday for the issue on sale the next Monday. Phone orders accepted only with American Express, MasterCard or Visa. Deadline for line listings is Tuesday at 5pm for the issue on sale the next Monday. **Contact Joanne DeCandia for information and billing procedures.** All ads accepted at the discretion of the publisher. Write **Town And Country Properties** Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500.

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Swap Room In Sag Harbor—For room in the city. Call Elizabeth 516-725-0310

OUTSTANDING VIEW—The Town & Country Real Estate section gets noticed by most of NEW YORK's 1.6 million readers. Be sure they see your offerings. Call Joanne DeCandia at **212-643-6500**

SULZBERGER-ROLFE

REAL ESTATE

East 70s 5 Rooms

OVER THE RAINBOW

This spectacular CONDO has views to the end of the world! 1400 sq ft, 2 BRs, 2½ baths, top of the line kitch with W/D, S/E terrace, huge closets. Top full serv drmn bldg. $650,000.
Arlene Wander 705-4698/752-1237

◆

East 60s 5 Rooms

SUNNY and CHEER

Bright and pleasant 5 rooms. Generous LR with balcony, 2 split MBRs, FDR can convert to 3rd BR, 2 baths, windowed EIK, S/N exposures. Fine bldg. Asking $455,000. EXCLUSIVE
Marsha Hartstein 705-4687/787-1880

◆

5th Ave 6+ Rooms

PARK VIEW CLASSIC

A 2200 sq ft beauty! High ceilings, WBF, direct Central Park views, gracious entry, huge LR, MBR and FDR, 2nd BR, renovated EIK, 2 maid's & 3 baths. $1,150,000. EXCL.
Carolyn French 705-4715/628-8026

◆

East 70s 4.5 Rooms

CONDORAMIC

This spectacular condo home has magnificent panoramic River and City views. 2 BRs, 2½ baths plus lovely southern terrace to sun on. Mint move-in cond. $565,000. EXCL.
Arleen Winick 705-4713/861-1005

◆

CPW/60s 5.5 Rooms

PREWAR DELIGHT

Exquisite renovation in a stately full service bldg. Gracious layout with BR wing off center gallery & French doors to LR. All rooms windowed. Bright south expos. $475,000/low maint. EXCLUSIVE
Janet Roberson 705-4714/691-8522

Park Ave 3.5 Rooms

PARK PROPAGANDA

What does Park Ave mean to you? If it means elegance, wealth & excitement—this exquisite prewar apt will put you in the middle of it all! 1000 sq ft 1 BR, lrg bth in full serv bldg. $435,000. EXCLUSIVE
Norma Darwin 705-4697/593-0053

◆

WEST END AVE 10 Rooms

ASTONISHING VALUE

10 rooms of 3400 sq ft for only $850,000! Prewar 5 BRs, 4½ baths, 400 sq ft kitch, FDR, libr, expansive foyer with incredible mouldings + spectacular City & River views.
Teri Gair 705-4764/496-8882

◆

East 9th St 7 Rooms

1800 SQUARE FEET

Take in City views from terraced LR of this spacious 7 room apt. Unique layout is adaptable to various living/working situations. Full service bldg. MUST SELL. Asks $465,000.
Kim Greenberg 705-4616/223-2576

◆

60s/5th Ave 4.5 Rooms

WORK or PLAY

European townhouse duplex ideal for residential or professional, use. Sunken DR, windowed gourmet kitch, MBR, den, 3 full baths, laundry + storage & private grdn. $750,000.
Roseanne Gaulkin 705-4718/860-0206

◆

East 70s 7 Rooms

A SPACE PLACE

Bring the family...or plan one, in this simply wonderful 3 BR, 3 bath apt. FDR, beautiful wooden floors throughout and windowed EIK. You'll thank me! $600s/good maint.
Doris Rauch 705-4634/516-569-0290

654 Madison Avenue, New York, N.Y. 10021 • (212) 705-4747

COOPERATIVE/CONDO EXCHANGE

EXCHANGE/SALE—Classic 6 - 82nd St Park/Lex for 1-BR co-op/condo, Upper E. Side. 370-8628 - O, 288-6869 - H.

HOUSE
Rockland

GRANDVIEW ON THE HUDSON
Unique, landscaped, tri-level, cathedral - panoramic deck, contemporary master suite, atrium kitchen, marble spa, fplc. Below cost at $825K. **914-425-6100**

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HOUSE
Connecticut

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New York Magazine's—Town & Country Properties Section. 212-643-6500

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For Sale/Rent

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LAND
New York

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LOCATION LOCATION LOCATION

Why is the Town & Country Properties section the best place to list your real estate offerings?

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Sources: SMRB 1989

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TRAVEL

New York Travel is a weekly feature. **Special rates effective with January 7, 1991 issue:** $33.00 per line, one-time ad; $31.00 per line, four-time ad; $30.00 per line, seven-time ad. 36 characters equal 1 line (count each letter, space and punctuation mark as a character). The first line is available in bold print followed by a dash. Minimum ad - two lines. Add $25.00 for NYM Box Numbers. Display classified ads are available at $465 per inch, one-time insertion. Complete rate card available. **Certified check or money order must accompany copy and be received by Tuesday for issue on sale the next Monday.** Phone orders accepted only with American Express, MasterCard or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Avenue, New York, NY 10017-5906 or call 212-643-6500. **Contact Joanne DeCandia for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ACTION TRAVEL

Thailand—Superior group/independent travel. Bolder Adventures - 800-397-5917.

TOUR AND TRIP

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Call **212-884-4464** for info

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DISCOUNT CRUISES
International Tours 212-242-2277

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BED & BREAKFAST New York

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Jacuzzis, Saunas, Fireplaces
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Elegant—Battery Pk City & Wall St. area, 1 & 2-BR apts, $97/night. 718-458-4083

A Manhattan Hotel Alternative—Private apts from $90 per day. 212-206-9237

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Angel Of The Sea Bed & Breakfast
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Tel. 212-742-0003 **Fax. 212-742-0124**

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In NY - 212-645-8989 1-800-777-8215

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Tel. 011-39-578-238644 (1-3 pm - NY time)

VILLA/CONDO/APTS The Islands

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St. Maarten—Lux 1-5 BR villas. Maria - 908-832-6655, or Marilyn - 804-353-5970.

St. Bart's—Share totally pvt seaside villa, week of 3/17-24. 2 Jacuzzis, pvt pool. Couple, no children. $1750. **212-935-0800**

NEW YORK Magazine's Travel Section. Whether our 1.6 million readers are looking for cozy winter rentals or hot island villas, they'll find their ultimate winter escape here. To place an ad or for more info, call **Joanne DeCandia - 212-643-6500.**

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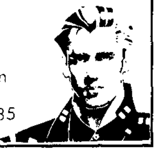

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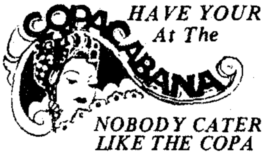

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Relationship-Minded—Divorced white male, 40ish, professional, enjoys good times. Let's enjoy life together. Send note and photo. 5652 ✉

Dynamic Executive—Romantic, handsome, seeks articulate, slim Jewish lady, 50's, for love. Photo please. 3329 ✉

Naturally Sweet And Sexy—33, Jewish, well-educated, classy, slender, sincere. Seeks caring, personable, successful man for fun and romance. Photo. 3519 ✉

Ready For Marriage—39-year-old, good-looking, classy, successful man, 6', 175, Christian, non-religious. Seeks female counterpart. 4670 ✉

Wealthy, Good-Looking, Slim Guy—50, fit, seeks slim beauty, 30-40's, for mutual relationship. Photo/phone. 5675 ✉

Successful Attorney—39, attractive, loving, athletic. Enjoys books, movies, music, fun, conversation. Desires serious relationship with similar female, 21-35. Photo a must. 3517 ✉

Gentle Black Businessman—38, seeks a petite, dark-haired woman. 4683 ✉

For All Seasons—MD, 34, caring, affluent seeks special pretty lady to hold close by a winter fire, and sit on my shoulders in a summer pool. Photo. 3518 ✉

Very Good-Looking Blond—Slender, shapely, feminine, warm, (212), smart, successful, 44, seeks special man who knows there's more and wants it. 5685 ✉

Attractive, Warm-Hearted—Greek-American lady - offering friendship and possibly more to the Greek-American professional male who is 37-42, 5'8" and over and has a heart of gold. Recent photo/phone/note please. 5644 ✉

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Single White Female—38, attractive, quality person. I enjoy theater, films, travel, reading, walking and trying new foods. I would like to share some of the good things in my life with a warm, honest man, 35-45, who likes to laugh. 3503 ✉

Hybrid—Single white female - attractive, 41, New England Wasp/NY artist (painter); solitary/gregarious; high-brow/low-brow; talkative/silent; urban/countrified; likes reading, walking, conversation. Seeks 39-45ish, single/divorced white male for companionship, affection, with eye towards long term. 5679 ✉

Attractive, Leggy—Honey blond-haired, slim Jewish female, with brains and a sense of humor - seeks Jewish man for all seasons, 40's-mid 50's, with character, charisma and class. 5645 ✉ ☎

Younger Man/Older Woman—Is now socially acceptable and presents an incredible romantic opportunity. 33-year-old, 6', handsome, successful Wall Street type seeks extraordinarily beautiful, elegant and refined lady, 40-54, for love, passion, commitment, and a future together. Your response could begin a most unique and special relationship. Phone, photo - will definitely exchange. 5684 ✉

Looks, Brains, Class, Sass—Upper East Side artist seeks trim, spirited man, 48-60. Note/phone/photo. 3488 ✉

Handsome, Cultured Doctor—Athletic, 53, seeks companion. Photo. 5643 ✉ ☎

I Am—36, single white female, ex-nurse turned entrepreneur. I am tired of bars, fixups and Saturday nights with the girls. You are 35-45, successful, funny and easy to be with. Photo a must. 4675 ✉

Hip and Happy—Attorney/musician/marathon runner, 37, 6' - looking to run, litigate and sing with similarly hip female. Photo helps. 3489 ✉ ☎

Handsome, Successful Professional—Honest, down-to-earth seeks bright, good-looking woman, 28-38. 3509 ✉

A is for Adorable—B is for Blond; C is for Caring; S is for Sexy and Seeking: one fun-loving, Jewish, handsome man, 35-45, emotionally, successfully and physically fit, who can use a little TLC and some cozy home-cooked meals from all of the above. Note/photo appreciated. 3492 ✉ ☎

Pixieish—42, slim, attractive, 5'3", deep blue-eyed, endearing, casual, eclectic, children's book writer - seeking a nice guy to share dinner, classic movies, theater, Mets, TV and possible storybook romance. Note/photo optional. 4665 ✉

Attractive, Single Jewish Male—Conservative, 34, 5'10", law enforcement professional, seeks special, single Jewish female, preferably short and under 30, for marriage and family. 4654 ✉ ☎

Beautiful, Slender, 47-Year-Old—Jewish, hazel-eyed brunette, interested in antiques, movies, theater, dining out, long walks. Seeks intelligent, good-humored, kind business or professional man, 45-60, to enjoy antiques shows, rides in the country and walks in the city. 4633 ✉

Incredibly Handsome (For Real!)—Muscular male, dark, Christian, 5'5", seeks the love of his life. It's not that I can't get a date; I simply can't find a woman who can fit this description: well-educated, beautiful, buxom, vivacious and physically fit (and I don't mind a bit of a temper). I am a confident and successful 29-year-old man who has enjoyed a fruitful and interesting life, but I need someone to share all my dreams and aspirations, my friendship, and - most importantly - my love. I am a great cook; I love to dance and drink fine wines (but I also like to stay home and watch "Star Trek" on occasion). Please send me a photo and a letter if you truly believe we can be compatible. 4662 ✉

Warm, Wonderful Human Being—Successful professional, world traveler, sensitive but secure, with many eclectic interests - seeks sophisticated woman to share the thrills of life's experiences, 30-40ish. 5657 ✉ ☎

Fiftyish, Feisty, Free-Spirited—Therapist - mildly offbeat, bright, wholesome and very attractive. Seeks undaunted male for friendship, romance and passion. Jewish, Westchester, nonsmoker. 4664 ✉

Are You Interested?—33-year-old, tall, attractive, generous, humorous, reluctantly GQ, Jewish businessman - seeks to share his good success and future with an attractive, trim, intelligent, romantic lady who enjoys both the serious and silly things in life. Photo please. 4669 ✉ ☎

Attractive Female Professional—(32), Jewish, outgoing, loves the arts and the outdoors, is in great shape - is seeking an attractive, Jewish, fun, intelligent, athletic guy who enjoys skiing, traveling and having fun. Photo/note a must. 3504 ✉

MD · Successful, Attractive, Warm—And caring, 30's, seeks very attractive, sincere woman. Photo/note. 3506 ✉

Divorced Jewish Podiatrist—Young 40, 5'9", good-looking, warm, humorous. Enjoys racquetball, old movies, ethnic food, travel, quiet times. Seeks successful, professional female, 25-35, pretty, slim, down-to-earth, no children as yet, for commitment. Note/phone/photo a must. 5680 ✉

Forget About Winning The Lottery—And let me be the answer to your dreams. I'm a bright, attractive and vivacious 36-year-old woman who enjoys city life as well as grass/sand beneath her feet. If you are an honest, caring and affectionate man, interested in establishing a sincere relationship with woman of equal character, I'd like to hear from you. Note/photo. 5682 ✉

Seductively Handsome, Spontaneous—Mid 40's, 5'9", 150 lbs, male - loves adventure and passion. Wants educated, very pretty, alluring woman, 35-45, who loves Bach, the beach, romantic weekend getaways and an intense relationship. Photo/note. 4649 ✉ ☎

I've Worked Hard—And achieved much on a personal and professional level. I know that life is meant to be shared and love and laughter freely given away. I'm an attractive, bright, passionate woman who's still looking for a best friend/lover/soul mate to share it all with. If the same is still missing from your life and you're 45 to 55 years old, please send letter/phone/photo. 5646 ✉

Show Me Yours · I'll Show You Mine—Send this bright, fun, creative guy photo and note. I will too. I'm into sharing, caring, mutuality, sensuality, not banality. Be pretty, witty, naughty and forty. 4666 ✉

If You Are Ms. Right—We can have a great, wonderful time together. I like to travel, go to Vegas, Atlantic City, the Islands, etc. I am a 6', 220 lb, cuddly teddy bear, white Jewish man, 45. So if you are Ms. Right, age not important, have a great figure, sexy, small framed, please write. Serious lady only. You will not be disappointed. I am in my own business and have plenty of time for Ms. Right. Photo a plus. Will answer all ads. 5642 ✉ ☎

Matching Interests Is The Easy Part—Looks are important but not that hard to find. A caring, intelligent woman who knows herself and isn't hiding her feelings behind invisible shields is a rare woman indeed. Finding such a woman who shares my humor (unfortunately not evident here) and priorities - that's the tough part. Relationships and fitness are two things important to me. BMW's and religion are not. I like people who are real; can't stand pretension, hypocrisy and bigotry. I'm a joint custody father with a 10-year-old daughter who is an incredibly important part of my life. I'm athletic, in my 40's, 6'1", 180, very introspective, mildly materialistic and laid back. If you're 30-44, and flexible enough to meet someone from Western LI, I'd love to hear what makes you, you. Willing to meet the right woman halfway. Please enclose photo, willing to exchange. 4661 ✉

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Lovely Lawyer—Blue eyes, very slim and fit (runner and health club regular), 5'5", 35, Yalie, with well-worn passport. Loves the Beatles, Masterpiece Theater, foie gras and Sauternes, will see almost any movie and has an inexplicable affinity for music videos. Seeks intelligent, attractive, sensitive man - with good character, good judgement and good taste. 4510 ✉

Classy, Waspy Empty-Nester—Very attractive 44. I have spent fifteen years raising a fabulous daughter who now attends a top boarding school. I am now free to pursue the activities I love - my successful career, my country house, tennis, sailing, skiing, travel, gourmet cooking, dining. If you have mutual interests and are sensitive and kind, please respond. 4680 ✉

Attractive, Single White Male—31, very successful business entrepreneur, seeks attractive single female, 20-31, for fun, adventure, travel and dining. Photo/phone. POB 385, Linden, NJ 07036

Forever-And-A-Day—Wanted by a cultured, great-looking, warm, successful, financially secure, Jewish, 39, Manhattanite. Wishes to share with a male counterpart under 50. Note. 4681 ✉

Grow Old Along With Me—This 34-year, 5'11", male computer professional, songwriter, Ivy grad in philosophy, music - loves laughter, old movies, reading, travel, adventure, nature, baseball, Beatles and Bach - wants to meet pretty, creative, very intelligent female, 25-35, nonsmoker, who is warm, caring, likes adventure, loves to laugh, and believes the best is yet to be. Note/phone. 4503 ✉

Hugs And Kisses—From: professional (PhD). To: special slim lady, 35-45, who enjoys intellectual discussions, the arts and domesticity. Photo. 3511 ✉

Please Write Me—Average man - 48, 5'8", receding hairline - seeks college-educated Jewish woman, 20-44, living in NYC, for serious relationship. 4637 ✉

Pretty, Engaging Woman—Professional and mother, 40ish, slim, energetic - seeks an attractive, warm, upbeat Jewish male for friendship plus. 5656 ✉ ☎

White Jewish Male—52, flexibility, sensitivity, caring, sharing, successful LI businessman - grown children, college graduate. Looking for attractive, intelligent, comunicative woman, 40-49. (I want it all and am willing to give the same.) Send photo/phone. 4643 ✉

Handsome, Young—International businessman and entrepreneur seeks Kelly Le Brock look-alike, leading to a serious relationship. I'm looking for that woman who looks unapproachable because of her good looks, who really has a lot of difficulty meeting a quality mate. You're self-assured, bright, funny, warm heart and smile - an educated, 26-35-year-old, gorgeous woman who is very particular about who she sees. I know it's unfair that I'm putting very few details about myself - but I promise that if you send a recent (real) photo of yourself and a brief note about yourself, you will not be disappointed. 5653 ✉

Beautiful, Compassionate Woman—39, 5'9", 150 lbs, dark blond lawyer, starting own business - likes to garden, run, ski, wind surf, omnivorous reader, amateur artist/musician - seeks strong, smart, virtuous, broad-minded man, 35-47. 4685 ✉

Attorney—Successful law practice, involved in new ventures - Jewish, 50, 5'10" 165 - portrait artist, dry sense of humor. Seeks intelligent businesswoman, late 30's-early 40's, who appreciates fine art and likes herself and desires life together. Current photo/letter. 4639 ✉

Perky, Pretty, Petite Physician—50, seeks professional man, 45-60, for TLC and LTC (long-term commitment). 5686 ✉ ☎

Gund For Sale—Tall, handsome, cuddly teddy bear type - Catholic entrepreneur, age 36 - would like to be a daddy (very soon). Seeks mommy material - attractive, outgoing, bright, slim woman, to 35, with nice smile, who likes to laugh and love. Nonsmoker please. Photo appreciated. 5648 ✉

Have You Read Me?—Attractive writer, culture buff, swimmer, 40's, seeks bright, handsome male, 40's-50's, who prefers Bach to rock. Photo/note. 3513 ✉

Wanted:—Single white male, 32-46, to share spring's delightful days and nights! Strawberry-blond, slim nurse desires a man with spirit for the great outdoors - passion for classical music, ice cream and the arts, curiosity for exploring new areas and generosity in loving to share. Letter/photo. 3490 ✉

Cute, Stable Jewish Male—Medical professional, 35, seeks pretty, petite Jewish woman. I'm blond/blue, with thin athletic build; into the usual, plus my advertising figurine collection (come meet Spuds, Speedy, Elsie, Sprout...). 5694 ✉

Personal Poem—Jewish, 27, aspiring MD/ Shea by day, B'way by night, can suit me/ An old-fashion romantic, belief in family/ If you love cats, music, movies, are 22-30/ Maybe me can be we. 4673 ✉ ☎

Fine Wine Only—Early 40's, handsome, slim, fit entrepreneur seeks woman of style and substance. Must be familiar with the inside of a gym, the outside in general and the sweet side of life. Jeans, black gown and bikini are basics in your wardrobe, as well as a great smile. Nonsmokers only. Note/photo/phone. 3514 ✉

Beautiful Harvard MBA—28, Jewish, trim, charming Upper West Sider. Seeks bright, handsome man to knock my socks off. Photo. 5658 ✉

Pretty Blond—With slim, curvy figure, seeks man with a heart of gold. My special man has dark hair, is 5'10" or taller, has a good sense of humor and enjoys an active life style. (Do you ski?!) Note/photo required. 4648 ✉

Fun Is Sharing—Witty gal seeks Jewish gent - about 60, over 5'9", with sense of humor. 4659 ✉

Very Handsome, Sincere Professional—42, fit, Ivy grad. I'm warm, witty, fun, secure. Not religious (Jewish heredity). Seeking the right woman for romance, love, family. Photo please. 3522 ✉

Distinguished Architect—Tall, slim, handsome Italian-American 49-year-old, very successful Manhattanite, with country homes and a sense of humor - enjoys travel, skiing, opera and antiques. Seeks intelligent, slim, pretty Italian-American woman for friendship, happiness and love. Note and photograph guarantee a response. 4682 ✉

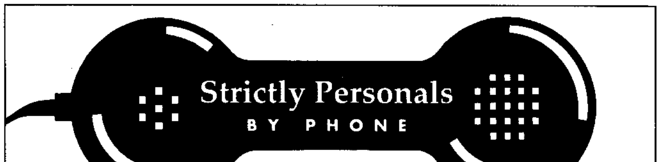
Ambitious Manhattanite—45, 5'10", 180. Likes fine dining, repartee. Seeks very pretty (really) Christian lady, 33-36, 5'5"-5'8", nonsmoker. Note. 3476 ✉

Journalist Turned Stockbroker—Village mentality. Smart, creative, funny, communicative, seductive 54 seeks sophisticated female peer. Prefer 40ish reader of Vogue and The New Yorker, admirer of Golda Meir, accomplished, thin and high cheek-boned. Note and photo. 4689 ✉

Handsome, Athletic Attorney—Jewish male, 32, bright, witty and honest, seeks pretty, intelligent female, for fun, romance and more. Photo please. 4646 ✉ ☎

Pretty Professional—48, divorced, seeking relationship which intellectually intrigues, emotionally arouses, chemically ignites. Got a match? Photo. 3512 ✉

Woman Of Coruscating—Intelligence and personality seeks man of steadier brilliance. I'd like him to share my aversion to pretension and convention, my enjoyment of the City's energy and the country's serenity, and my positive outlook. I'd prefer also that he have dark intense good looks, be reasonably fit, age 31-46. I'm very attractive, petite, Jewish (nonreligious), lawyer. Your ethnicity and income are not criteria. Please send writing sample/photo/phone. 4691 ✉



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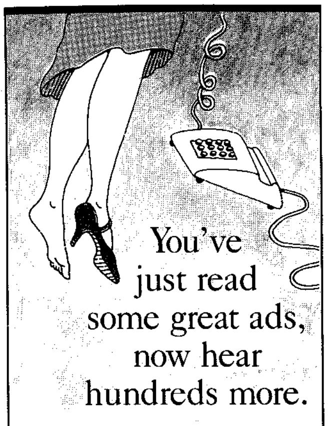
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A Great Investment For 29 Cents—Very handsome Jewish male, 31, lives in Manhattan, owns own company - enjoys sports, travelling, music and outdoor activities. Seeks an attractive, nonsmoking female, 26-32, for a rewarding relationship. Phone/note/photo a must. 4632 ✉

Wanted: Draft Dodger—Witty, pretty, petite and super-bright Jewish Canadian, 35 - seeks intelligent, articulate, affectionate Jewish male, 37-45, for short courtship and long marriage. Will you cross border to meet this charming and classy woman? I promise not to take you hostage. Am willing to relocate to NY. Serious replies with phone and photo. 1795 ✉

Lively, Lovely Artist—Seeks warm, imaginative, fit, nonsmoking NYC man, 44-55 - enjoys Matisse, Beethoven, ideas, selfhood, relations. Phone. 5677 ✉ ☎

Pretty, Petite LI Lady—49, slim, 5'3", with style, class and brains, who is also down-to-earth and comfortable to be with. You are an attractive, successful, self-assured male, 49-59, who is looking for a relationship filled with love, laughter and romance with a very special lady. Photo and phone appreciated. 5640 ✉

Single White Female—32, Christian, very attractive, serious, warm and witty, seeks sensitive single man, 27-40, a poet with a stable soul, for: slow Saturday afternoons at the cloisters, long deep conversations, classical music, literature, theater, movies; also dancing, good food, shared laughter. I'm looking for a mature, equal partner, with whom to grow spiritually and celebrate the joys of this world. 4636 ✉

Homeboy Seeks Homegirl—Homeboy is a 31, white criminal defense attorney who is very interested in meeting a woman of color. I am athletic, successful, intelligent, sensual, very real and big fun. Hopefully, Homegirl possesses a sense of humor, is attractive, sensual, preferably a professional and interested in some of the things that we can share. They include R and B/jazz (Luther, Anita, Grover and Regina Belle), travel, running on the beaches in the Caribbean, movies, museums, The Village, Sunday mornings with that special someone to hold and more. Note/phone/photo. 3486 ✉

Extra-Young 60—Divorced, smart dresser, very pretty, great smile, friendly, not boring, adventurous. Likes politics, environment, antiques, archeology and Atlantic City. Own business, own home. Looking for friend of equal values, over 5'10". 4634 ✉

My Sister—She's a petite, slim (size 2), adorable, green-eyed LI professional who is well-traveled, multilingual, a lover of the symphony, a novice at tennis. She loves to laugh and make others laugh. You should be a successful professional/businessman, 38-48, athletic, and interested in starting a family. Send personal note/phone to POB 21, Fort Lee, NJ 07024

I'd Like To Meet A Woman Physicist—One who is tall, has red hair, has traveled and thinks the best way to figure out the universe is over fettucine and red wine. I'm a medical writer, 31, 5'10". I like the blues, visiting Italy and Italian movies. I think I'm LT, but I worry that I'm Mark Gastineau. Let's integrate some multiple variables. 4641 ✉

You Are A—Handsome, successful, dynamic, athletic, Jewish, 50-plus man who seeks a vivacious, slim, pretty, intelligent, well-traveled woman for a fun-filled, caring relationship. Photo/phone. 4650 ✉

Food For Thought—Former food professional - hazel-eyed woman, late 30's - savors 20th century art, literature and strong opinions. Seeks warm, established man, 40's-50's, at ease with himself and not adverse to settling down. 4635 ✉ ☎

Can You Afford To Retire?—So can I. Truly handsome, very athletic Manhattan physician seeks gorgeous, fit Jewish woman, 40-55 - for hiking, biking, travel, romance, and showing our families the pictures. Photo please. 4652 ✉

Blue Eyes, Great Delts—Very attractive, slim, fit professional in her 30's seeks tall, athletic, capable, intelligent "regular guy". Photo appreciated. 4653 ✉

Lawyer—28, Asian, handsome, seeks sincere lady. Race unimportant. 4638 ✉

Gifted Man—41, handsome, green eyes, athletic, witty, intelligent, youthful, offbeat, passionate and charged with a love of life - seeks beautiful, strong, intelligent, dark-haired female partner, 28 plus. Respect the old, appreciate the new. You can have your cake and eat it too. Photo/note/phone. 5665 ✉

Seeking Thin, Mellow, Soft—Intellectually inclined, openly communicative neighborhood gal for quiet evenings in my studio apartment on East 28th Street - with music (fast country and rock to peaceful baroque), talk about ideas, feelings, etc. - or for just being together. Also some escapes to the country. I am a thoughtful, mildly reclusive VP, 53, 5'7 1/2", 195 lbs (i.e.: fat, but I have returned to a semi-Pritikin-type diet). I dislike materialism, travel, movies, hot beaches and girlfriends with full schedules - or who go away for weekends a lot. Any religion a plus. An Oriental woman would be welcome. Please state age, height and weight for a response, and tell me how we fit. 5668 ✉

Bright, Blue-Eyed Blond—Honest, fun-loving, good sense of humor, 31, LI, Jewish professional female. Seeks caring, sensitive, mature, 28-40, Jewish professsional male who enjoys life and is ready for a relationship. Phone a must. Photo optional. 5659 ✉

Go On A Blond Date—And see what you've been missing. Smart, sexy, beautiful, slender, curvaceous Jewish blond, 32, seeks intelligent, handsome, active Jewish male, nonsmoker, who's not afraid of commitment. Photo appreciated. 4645 ✉

Kind, Fun-Loving, Elegant—Tall, beautiful woman, early 40's, seeks tall, established, verbal, well-educated man with sense of humor and integrity. 4658 ✉

Julie Golden—Clone sought by like, bubbly man, 30's, for special, warm friendship. 1796 ✉

Thoughtful, Romantic—Renaissance man, 43, personally and professionally successful, seeks upbeat, perceptive, complex woman. Object: a lifetime of hugs and laughter. 4663 ✉ ☎

I've Dated—Short, tall, fat, thin and bald guys - now I'd like to go out with the right guy. He is 30-40, 5'9" plus, fit, romantic, has a balanced appetite of interests, is traditional in values, liberal in thought - looking for a lasting relationship. I'm Jewish (nonreligious), 5'7", slender - sincere. Note/photo/phone. 4367 ✉

Terminally Cute—Athletic, successful, funny and warm nice guy (despite being an attorney), 35, can't wait to meet a similarly cute woman over 24, who usually spends most of her free time in jeans and sneakers without makeup, is intelligent and kind (perhaps a bit preppie) and remembers that in the end, the love you take is equal to the love you make. Letter/phone/photo. 3505 ✉

Unforgettable—Exceptionally pretty, cool and passionate, slightly wicked, successful Jewish woman, 34, would like to meet you: a handsome, passionate, funny, radically intelligent man who can blend the pursuit of success with much love, laughter and romance. Photo/note please. 5681 ✉

Beautiful Lady—Wishes to develop a loving relationship with a man of substance, 50-60. Note/photo. 5690 ✉

New Year's Thought—Neat-looking lady looking for long-term one-on-one relationship (leading to marriage). 42-year-old Jewish Quaker, loyal, loving, funny and bright, would like to meet someone whose life is healthy and positive. Desire someone who has a history of taking responsibility for their actions (even the not-so-fine ones). If you're steeped in years of recovery and with children, it's a plus. Scads of money not a requirement but week-to-week existence too difficult. I'm not living in NYC at present, but still believe miracles can happen beyond 34th Street. 4326 ✉

Good-Looking Jewish Executive—61, Yale educated, seeks best friend and "special" lady. Nassau County area. Photo appreciated. 3498 ✉

Fantastic, Fun, Fit, 50—Youthful Jewish divorcee, Manhattanite, educated professional, very pretty and bright, cultured, athletic, seeks similar male. 4679 ✉ ☎

Sultry Brunette—Pretty, passionate, playful and voluptuous, Christian lady lawyer would like to pamper and be pampered by a ruggedly handsome, muscular, 5'10" plus, successful, loyal, marriage-minded man, 28-38. NY/NJ. Reply requires photo. 4671 ✉

Sweet, Sensitive, Gentle—Attractive guy, 40, writer, tall, thin, Jewish, fond of old movies and opera, very open-minded but old-fashioned at heart, seeks mature lady for quiet times. Note/photo. 3499 ✉

Resident Of Toronto—Jewish attorney, Canadian, single, 48, 5'10", 160 lbs, brown hair, blue eyes, handsome, refined, down-to-earh, fit, youthful, successful, good humored, nonsmoker, nondancer. Visits NY from time to time for long weekends - enjoys art galleries, theater, dining, travel. Seeks attractive, interesting female with whom to enjoy the city and whatever may develop in the future. 1523 ✉

Mature Female Sought—By black male, 34. Any race. POB 782, Jamaica 11431

Shy And Sincere—College student, 22 years old, looking for a lady with great legs and a sense of humor, for fun times. 5688 ✉

Female European—Attractive, petite - seeks professional man, 40-50, for serious relationship. Photo requested; will return. 5649 ✉

I Have It All—Stunning, slim, classy looks, successful career, good family background, Fifth Avenue apartment, country retreat, loyal friends, interests in music, tennis, travel, movies, books, cooking - everything but a very special man to share it all with me. If you are 47-60, a financially successful executive or professional man, healthy, energetic, attractive, romantic, funny and equally fabulous, please answer this first-time ad with note/photo/phone. 5650 ✉

Decent Guy—Handsome, funny, Ivy-educated lawyer, 36, 5'11", 180 - seeks smart, sane woman with a creative spirit. Photo appreciated. 5662 ✉

Pretty, Petite, Athletic—This Westchester widow seeks a special man who is considerate, fun and enjoys life. I enjoy tennis, golf, bridge, theater, dining and travel. My children are grown and I am financially secure. If you are between, 45-60, and special send note/photo/phone. 3515 ✉

Beautiful, Successful PhD—Has enough toys; wants tall white man (MD?), 36-46, for love et al. 4684 ✉

Asian Lady Desired—Handsome, 34, white, earthy, caring, successful MBA, fit, witty, varied interests. Seeks very pretty, slim professional with spunk, for sincere relationship. Note/photo/phone. 5692 ✉

Busy Lady Wanted—Model/cop/MD/RN, by warm, casual good guy. 3521 ✉ ☎

Male Order—Striking woman, 42, slim, bright and fun, seeks man of style, wit and substance. Photo please. 3516 ✉

Yupscale Computer Exec—PhD, Jewish male, urbane/mordant, accomplished, fit, 40's. Seeks brainy Ms. 75 Percent Right for puns, passion, permanence, procreation. 212 preferred. Kids Okay. 3520 ✉

LI Professional—44 years young, seeks intelligent, attractive, slim, caring lady who enjoys dining out, travel, sports, beaches, quiet walks and easy talks. Note/photo/phone, please. 5672 ✉

You Are—25-35, attractive, petite, sensual, warm, honest and caring. I'm 40, divorced Jewish male, exciting, interesting with excellent best friend potential. Photo and phone important. 4644 ✉

Not Marriage-Minded—European, classy lady, extremely good-looking, early-40's, 5'4", 108, long brown wavy hair, big brown eyes, slender, well-proportioned figure, great legs, intelligent, educated (MBA), liberal, adventurous, financially secure, honest and sensuous. Would like to meet a classy gentleman, preferably another uprooted European, age unimportant. He has to be very good-looking, soft-spoken, fit, successful, open-minded. If you are full of life and ready to make a new friend, write to me. Photo, phone and bio very important if you want an answer. 4690 ✉

Bright Body-Building Woman—33-45, sought by nice guy with good looks, solid build, kind heart. Photo. 5691 ✉ ☎

Humanistic Westchester Woman—31, petite, attractive, idealistic, creative, educated professional. Searching for reciprocity with fit, healthy, cerebral, attractive gentleman who radiates maturity, integrity, passion and relishes intimacy, romance, sharing and communication. Photo please. 3483 ✉

Honest, Caring, Sensitive Male—38, with traditional values, seeks marriage-minded female. Photo/note/phone. 5673 ✉

Warm, Bright, Sensitive Guy—31, seeks similar, vivacious female. 5660 ✉

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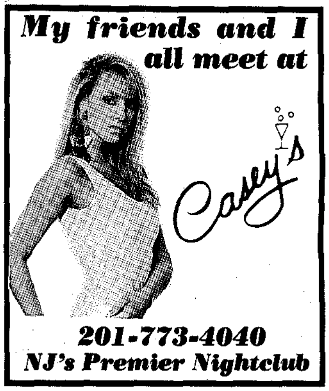
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STRICTLY PERSONALS

Sexy, Shapely—And considered very pretty. Jewish professional, 26, seeks Jewish professional male, 27-35. Photo a must. 4674 ✉

Affectionate, Bright, Feminine—Professional (MBA) woman, 37, petite, attractive, slim. Hard-working but playful. Seeking successful male partner, 30-45, who is comfortable in pinstripes or jeans, for dining, movies, dancing, friendship and romance. Sense of humor, honesty, intelligence required. Manhattanite preferred. Responsive note; photo appreciated. 3485 ✉

Attractive Jewish Woman—46, funny and bright, with passion and sensuality tossed in for good measure. Enjoys theater, jazz, dining out, long walks, exploring the city - or flying to explore one far away. Seeks warm, intelligent, successful man under 60, to share laughter, love and life. 5572 ✉

Looking For That Someone Special—Slim, 6'2", professional male (young-looking 38), nonsmoker. Enjoys wining and dining, music, outdoors, beaches and travel. Wishing to meet slim, very attractive female counterpart, 28-35 years old, who is warm-hearted, open, sincere and honest, for romance, sharing good times as well as bad times and maybe life together. Please enclose photo with note. 5666 ✉

Frequent Flyer Miles To Share—With a bright, attractive, romantic woman. I'm a generous, informal, successful professional - tall, slim and handsome, Jewish, 32. Looking for a companion to share my passion for exploring foreign lands, sailing the Caribbean, reading by a roaring fire, late night walks on the beach, indulging in great food, staying through the last set at jazz clubs and the million other experiences I've yet to discover. Hurry up before Pan Am goes out of business! Photo appreciated. 5667 ✉

Position Available:—Confidante first mate. Warm, attractive Jewish male, 40, PhD - psychology. Seeks bright, open, down-to-earth Jewish female who's ready to make things happen. RSVP. 4656 ✉

Japanese Young Professional—31, secure, intelligent, mature. Seeks attractive, down-to-earth, sophisticated lady, 20-40, who would like to have a romance with exotic, spiritual man. Let's have Japanese food together. Photo appreciated. 4640 ✉

Unpretentious, Shy, Pretty Writer—33, Jewish. Basically conventional - but have a weakness for men who used to be hippies (but aren't anymore). Enjoy bicycling, travel to anywhere (except the beach), local exploring. 5588 ✉

NJ MD · Jewish—37, athletic, good-looking, with a sense of humor and zest for life. I'm an ex-South African seeking a slim, down-to-earth, intelligent Jewish lady - in great shape (25-35) - for a serious relationship. Enjoyment of tennis/movies/ dancing a big plus. Photo please 4568 ✉

Moderately Famous—Academic scientist, fireside philosopher - attractive, tall, athletic, Manhattan-based, divorced white male of 50 years, with warmth, wit, convertible, canoe and Upper West Side real estate. Seeks outrageously bright, attractive, sensitive and largely happy woman under 39, who, in the unlikely event that all should seem right, would be willing to consider marriage and children. Photo, please. 4672 ✉

Scientist · PhD—Perceptive, handsome, high-strung, generous, honest. Facially resembles Daniel Day Lewis - with hairline of Jack Nicholson. 5'9", 140 lbs, 30, Jewish. Seeks caring, attractive and discerning lady. 5670 ✉

Lost Jewish Man—Seeks woman for wine, cheese, song. POB 1253, NYC 10028

Gay Male—38, loves music/art, seeks a good-looking mate. POB 843, NYC 10163

Hunk Alert—Ellen seeks her Billy Sidel. You are 35-45, responsive, interested in the arts, and a professional. 4647 ✉

Lovely, Elegant Lawyer—Straight blond hair, dark eyes. Seeks quality, gentle man, 35-49. 3487 ✉

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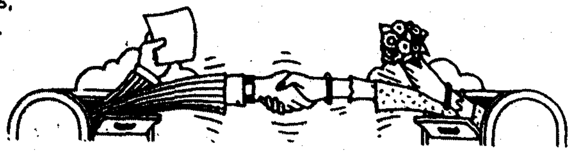


NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 699

BY MARY ANN MADDEN

> "Young lady," Alastair Prescott, the Duke of Atwood, addressed his daughter, his angry voice ringing from the closed library into the halls of the elegant home situated in London's Grosvenor Square, "you've been given ample opportunity to make a suitable match for yourself. Since you've refused to find a husband, I've done it for you!"
>
> *A Heart So Innocent,*
> by Charlene Cross

Above, paperback writing: the real thing. Competitors are invited to invent the opening lines of a novel of, uh, wide appeal.

Results of Competition 696, in which you were asked for contrived nomenclature.

Report: It's not for nothing that you're known as the otter of the wetlands. New but duplicated: George (a thousand pints of lite) Busch. Colon Powell. Reinhold Kneeburr. Scuds MacKenzie. Marlin Fizzwater. Bernard Pshaw. Reappearances by: Arturo Toscaninny. Walter Windchill. Wilt Chambermaid. Garçon Kanin. H. van Carryon. Oscar de la Rentacar. Wolfgang Onthedais Mozart. Not a moment too soon, you ask me.

First Prizes of two-year subscriptions to "New York" to:

RAMSEIZE I—king who nationalized Egypt's sheep industry.
Mitch Karpman, Silver Spring, Md.

"DUCK" HOLLIDAY—only known survivor of the O.K. Corral shoot-out.
Maria Dobbs, Stone Mountain, Ga.

MARY ANN MOWGLI—first Miss America raised by wolves.
Richard Helfer, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

WILLIAM TECUMSEH CHARMIN—Union general who put the squeeze on the Confederate Army.
David English, W. Somerville, Mass.

REEFER JOHNSON—first Olympic athlete to test positive for drugs.
Holly Thomis, Tiverton, R.I.

FAO SCHWARZKOPF—owner of a wonderland of toys, games, and electronics, with civilian casualties kept to an absolute minimum.
Jeff Ward, Brooklyn

And Honorable Mention to:

EDWARD CAESARHANDS—obstetric surgeon.
Lisa Brickey, McConnellsville, N.Y.

IMPALADIN—old West troubleshooter whose business card read, "Have gnu, will travel."
Tony Reeder, Brigham City, Utah

JAVIER PEREZ DE CELLULAR—United Nations Secretary General in charge of mobile telephones.
Nancy Tammaro, East Hampton, N.Y.
similarly: Paul Rich, Brooklyn;
Bettina Conner, Washington, D.C.

PAUL INCA—popular Peruvian vocal stylist of the 1460s.
Garth Dawson, Astoria, N.Y.

MANILOW MANCHA—Spanish lounge singer and would-be Don Quixote.
Denise Wempe, Oklahoma City, Okla.

BILLY JOEL CRYSTAL—Composer and frequent *New York* Magazine competitor.
Jeff Dames, San Francisco, Calif.

ART MISSINGLINKLETTER—anthropologist, author of "Primates Say the Darndest Things."
Rich Lau, Huntington Station, N.Y.

DONATALLOW—sculptor under commission to the Florentine House of Wax.
Kirstin Mueller, Amherst, Mass.

OURGANG AMADEUS MOZART—thirties child star and composer, "Concerto for Alfalfa in G Minor."
Gerald J. Levy, N.Y.C.

OLIVERS AX—author, "The Man Who Mistook His Wife for a Hatchet."
Linda Giordano, Florence, Ala.

SANDY GOFAX—baseball pitcher and office temp.
Nancy Gibson-Nash, Dedham, Mass.

DAVID SUITOR—habitual petitioner to the Supreme Court.
Ben Gottlieb, McLean, Va.

WELLON JENNINGS—aging country singer.
Anna Lambiase, Brooklyn

MR. OEDIPUS—Hellenic forerunner of Rome's "Talking Horace."
Bill Harriman, Mystic, Conn.

AMELIA AIRHEAD—navigator for Wrong Way Corrigan.
John Blumenthal, Rye, N.Y.;
Tom Foley, Cranston, R.I.

GEORGE BALANCEBEAM—choreographer of routines for gymnasts.
Albert Komishane, Elizabeth, N.J.

FRANÇOISE SAGGIN—aging *enfant terrible* of French letters.
Anthony G. Bowman, Washington, D.C.

UNCLE REMISS—absent-minded Negro storyteller.
Lauren Foley, Cranston, R.I.

JEJUNE TAYLOR DANCERS—and their same silly old routines.
James Morgan, New Brunswick, N.J.

J. PAUL GOTTI—the underworld's richest man, reputed "oil capo di tutti capi."
Marc Doyle, Charlottesville, Va.

EPILADY JANE GREY—hair to the British throne, removed every nine days.
Cathy Staff, Plymouth, Mass.

TYNEDALYO—character in exotic film, "Arsenic and Old Lacey."
Barry Bellinger, Washington, D.C.

J. POUPON MORGAN—graying mustard magnate.
Laurie Foust, Goleta, Calif.

SPRING BYINGTRIP—character actress, now vice-president at Neiman Marcus.
Jack Mansoni, Canadensis, Pa.

AUTOBAHN JOVI—rock roadie on tour in Germany.
Brian Bracey, Charlottesville, Va.

T. BONE PICKINGS—millionaire inventor of the doggie bag.
Physics Bldg., SUNY, Albany, N.Y.

SEARS REEBOK—really big chain of shoe stores; "The Good Feet People."
Ruth Pifer, Austin, Tex.

MARY THAI LAMOUR—star of "Road to Minneapolis" and "Road to Bangkok."
Richard Fried, Brooklyn

KIWI TE OKINAWA—noteworthy antipodean traveler, inventor of the Bloody Maori.
Sven G. Hasselriis, Sayville, N.Y.

NOLIE MAE TANQUERAY—untouchable country-western star and tippler.
Daniel Leary, N.Y.C.

GEORGE GRR SCHWIN—irascible composer of "An American in La Tour de France."
Judy Mostowitz, Brooklyn

MAURICE SHEIKS—guard of Saudi basketball team and safe-sex advocate.
Mark Wolfson, Spring Valley, N.Y.

AUTO-PHONE BISMARCK—German chancellor on call in his car.
Lori McCannon, Burtonsville, Md.

CLIFTON FADEMAN—New Jersey crapshooter.
Jerry Zakrzewski, Kearny, N.J.

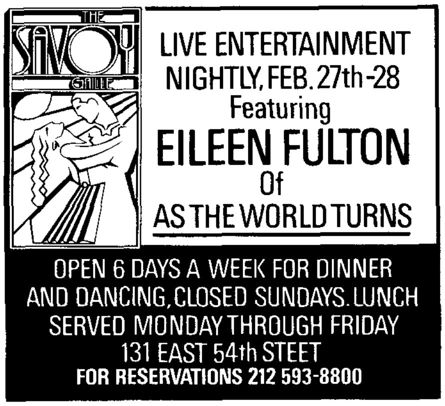
BILL HARDTACK—jockey great; onetime army mess sergeant.
J. B. Snyder, Los Angeles, Calif.

MURPH THE SMURF—dangerous criminal last seen wearing sunglasses, gold chains, and blue.
Iris Bass, Brooklyn

FRANK SUMATRA—world-renowned singer whose showstopping tune is "Djakarta, Djakarta."
Grace Ranellone, Barnegat, N.J.

NIKOLAI ROOMENUFF—Czar insisting on large palaces.
Wendy Ellner, Tacoma, Wash.

CARL SANDBAG—poet, historian, flood-control activist.
Frank E. McCarthy, Janesville, Wisc.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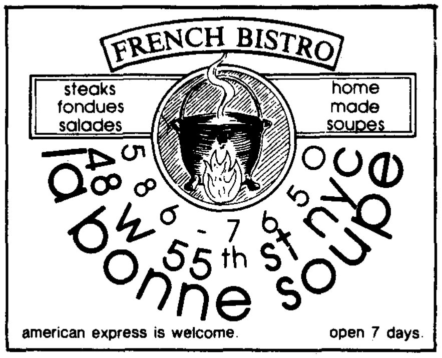
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PINK FREUD—psychotherapist who recorded "The Padded Wall."
Andy Staff, Plymouth, Mass.

TITUS ENDRUNICUS—elusive Shakespeare hero, "The Winter's Tailback."
Elisa Falciglia, Reston, Va.

E. E. HOMECUMMINGS—poet, author of "we'll keep a light on for you."
James A. Warren, Goleta, Calif.

GÉRARD DEPARTDO—French actor noted for prolonged farewell scenes.
Steven Wilmot, N.Y.C.

ARISTODDLE—philosopher, founder of the first peripatetic nursery school.
Jill Martinson, Wheaton, Md.

HOLDEN CORNFIELD—catcher in the maize.
Anthony Gray, Closter, N.J.

LA COSA NOSTRADAMUS—astrologist to the mob and author "Future Offers You Can't Refuse."
Lorraine Pistilli, Staten Island

JASCHA HIGHFETES—violinist for parties at Terrace on the Park.
Jeff Tenzer, N.Y.C.

IGOR SICKHORSKI—veterinarian and inventor of the equine helicopter.
William A. Hinkley, Washington, D.C.

RIMSKY-KORSICAN—self-assured composer.
Louis B. Raffel, Northbrook, Ill.

CAROL ALT.—ht. 5′ 10″, fash. mod.
Lin Shafarman, N.Y.C.

LOUISA MAY ALACARTE—restaurateur and author, "Little Menu."
David Titus, Chelsea, Mass.

LUCIANO PALAVEROTTI—Italian lyric tenor, star of "The Babbler of Seville."
Gary Tutt, Duncanville, Tex.

ANAÏS NINJA—underground French writer, "Turtle Diary."
Karen Bracey, Burke, Va.

THOMAS À PAINE—colonial ecclesiast and pamphleteer: "Common Saints."
David Thomis, Providence, R.I.

MATEUSELAH—969-year-old sommelier.
Paul Doherty, Fall River, Mass.

WILLEM DE CUNNING—mediocre but overpriced abstract artist.
David Yarnell, Los Angeles, Calif.

LASSIE HALLSTRÖM—noted film director, "My Life as a Man."
M. Bednash, Hoboken, N.J.

MARY ANTOINETTE—editor, La Parisienne Competition, "Let them devise a synonym for cake."
Dan Shustack, Hillsdale, N.J.

Competition Rules: POSTCARDS, PLEASE; TYPEWRITTEN IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 699, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017-5998. It must be received by March 1. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 1 issue. Out-of-town postmarks are given three days' grace.

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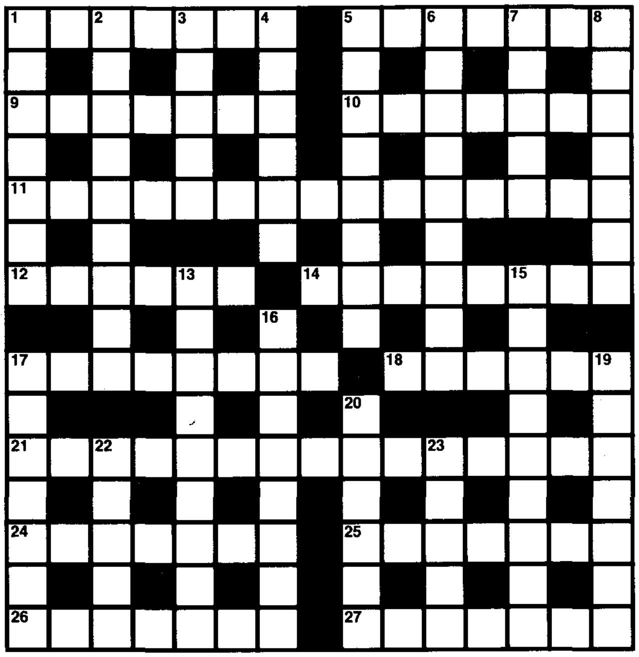
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Courteous note returned with the story. (7)
5 Less healthy so trouble starts for the painter. (7)
9 A vehicle returns without a man but it enables one to breathe. (7)
10 Honour in time when no blessings ensue. (7)
11 School periods which enable a boy to become proficient in writing. (10, 5)
12 T-shirt ruined as a result of wanting a drink. (6)
14 The animal wasted away if he didn't have a little drink. (8)
17 Caught resting when doing the chores. (8)
18 Hat for Iron Lady. (6)
21 The tough and speedy are on top—there's no getting away from it. (4, 3, 4, 4)
24 Esteem a measure reduced during the interval. (7)
25 Turn up, carrying the favourite to take part in the race. (7)
26 Stretch the limit of the area. (7)
27 Attacks although the shortened article shows signs of deterioration. (7)



DOWN

1 Try to do the work of the devil after returning thanks. (7)
2 Citizen's right of males in foreign country. (9)
3 Man swallowed by animal as a drink. (5)
4 Make it possible for an egghead to apprehend the French. (6)
5 Sketch which shows different races in love. (8)
6 Girl has to study deportment. (9)
7 Something hot in the autumn months. (5)
8 Return the sweet because it has got hairs on it? (7)
13 An oriental takes the air in the London district. (9)
15 She deals in sex and makes love with an animal, in the newspapers. (9)
16 The unfamiliar tune died, having not been prepared for publication. (8)
17 Around this place the fish stuck together. (7)
19 Not senile but one's sea legs are unsteady. (7)
20 Something lucky found in old woman's bed. (6)
22 The florid features of an author's prose style. (5)
23 Channel of communication in which a sailor holds a degree. (5)

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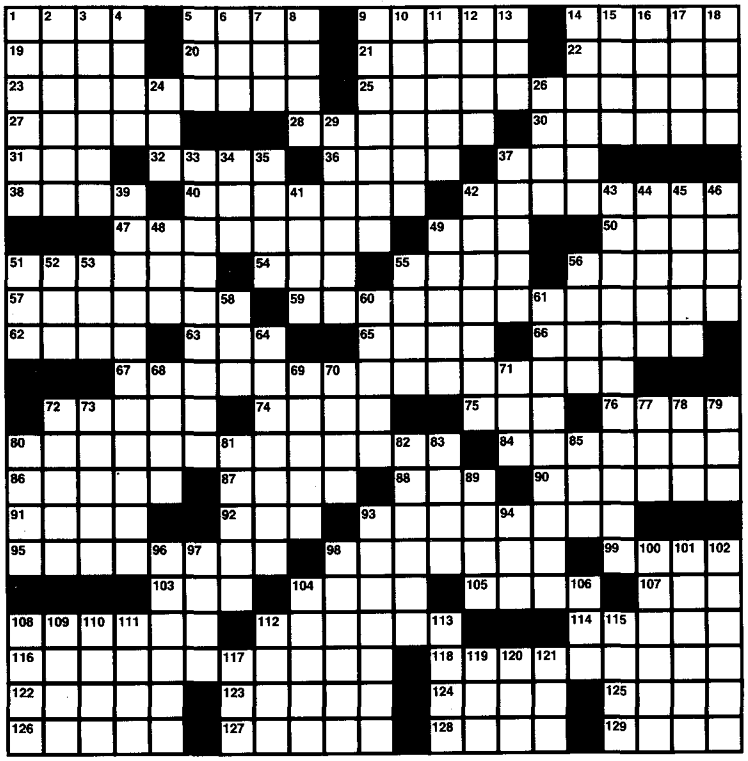
'DEFUNCT NEW YORK' : 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

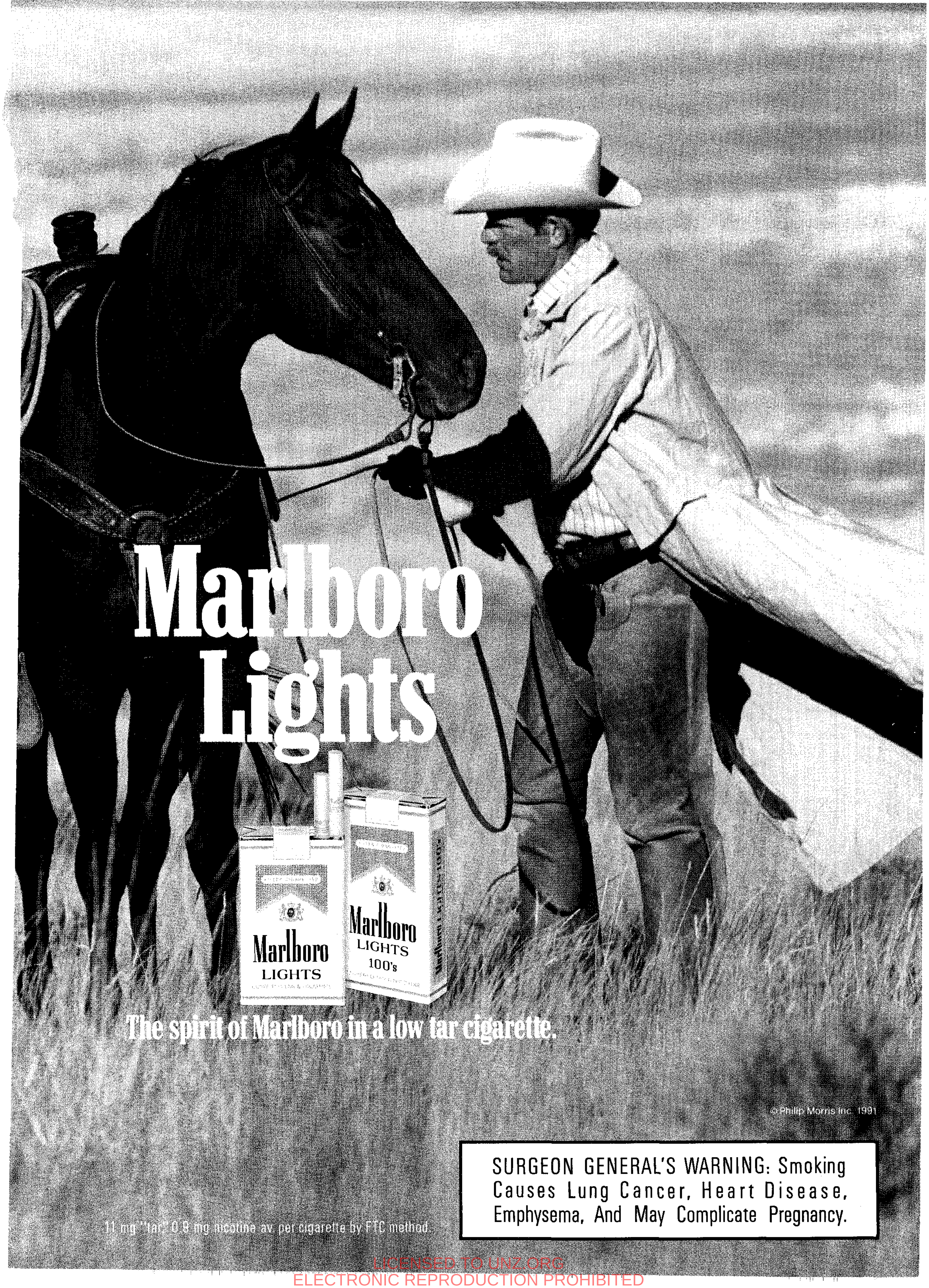
1 Phone feature
5 Enameled metalware
9 Trevor's "Brief Encounter" co-star
14 "—— with Judy," '50s sitcom
19 Division word
20 Over the hill
21 —— fours (creeping)
22 Almost princely
23 Defunct night spot
25 Defunct department store
27 Deeded apt.
28 Dotes on
30 Puts on notice
31 Cousin's pop
32 Stepped on it
36 Steins
37 Wolfed down
38 Future plant
40 Dryness
42 "The Tempest" hero
47 Defunct string of cafeterias
49 —— Paulo, Brazil
50 Skunk's defense
51 —— million
54 California's Big ——
55 Enveloping glow
56 —— cog (make an error)
57 Smaller than a town
59 Defunct lodgings
62 Confederate
63 Baseball great
65 Kin of etc.
66 Aborted takeoffs
67 Defunct convention facility
72 Caesar's 153
74 Pod contents
75 Anonymous John
76 Sworn promise
80 Defunct transit line
84 Memorable Marx
86 Has on
87 Formerly, formerly
88 Clear after taxes
90 Camped out
91 Florence's river
92 Poe's Annabel
93 Defunct Brooklyn installation
95 Probed
98 Japanese military caste
99 Splinter group
103 Hollywood nickname
104 Mother of Apollo
105 Is the proprietor
107 Say it to the doctor
108 "My Life ——," 1985 movie
112 Extreme poverty
114 Do a grammar chore
116 Defunct showplace
118 Defunct restaurant chain
122 Abdul's Almighty
123 City on the Mohawk
124 Weird-sounding lake
125 Hold sway
126 Adolescent period
127 Of the kidneys
128 Frolic
129 Aficionados' cries

DOWN

1 Olympics throw
2 Chant
3 Immediately
4 Parliament member
5 Middle of a game name
6 It gives a hoot
7 Bud's comedy partner
8 Exile island
9 Phony pretexts
10 Vim
11 Spikes the punch
12 Kinds
13 Between pie and mode
14 Befuddles
15 Fall guy
16 Maple genus
17 Diplomacy
18 Part of B.P.O.E.
24 Boxer's stat.
26 Pact acronym
29 Tiomkin or Shostakovich
33 South American region
34 Brave cockney
35 Parking lights
37 Like a cheering crowd
39 Defunct newspaper
41 Smear
42 Freed conditionally
43 Defunct stadium
44 Published, Italian style
45 What rookies learn
46 Roberts of religion
48 Spenser damsel
49 "Poison" shrub
51 Eggs
52 Zilch
53 Angled annex
55 Take note: abbr.
56 Nursery-rhyme home
58 Biblical verb suffix
60 Rental agreement
61 Amuse
64 Narrowed down
68 Succors
69 Brace oneself
70 Not slack
71 Yule drink
72 Dear, to a Parisienne
73 Tropical vine
77 Tread the boards
78 Most-used English word
79 Mason's item
80 Start of a Christmas poem
81 Lupe of old films
82 Charm romantically
83 Viti —— (Fiji island)
85 Opposite of neath
89 Novice
93 Without additives
94 Sail off course
96 Fabrics
97 Up there
98 New York Indian
100 Outpouring of gossip
101 Windsor, for one
102 Degree dissertations
104 Allow entrance
106 Fitness center
108 What the suspicious smell
109 Exclusive
110 Wheel connector
111 Actress Cannon
112 Liver delicacy
113 River of Flanders
115 Kind of hairdo
117 Old World abbr.
119 —— Magnon
120 "It blesseth —— that gives . . ."
121 Dem.'s opponent



Solutions to last week's puzzles appear on page 156.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